

OSVALDO LACERDA'S MASS OF THE HOLY CROSS (1967)
IN THE HISTORICAL CONTEXT OF BRAZILIAN SACRED MUSIC
AND THE SECOND VATICAN COUNCIL.

BY
MARCELO URIAS

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree
Doctor of Music,
Indiana University
May, 2014

Accepted by the faculty of the Jacobs School of Music,
Indiana University, in partial fulfillment of the requirements
for the degree Doctor of Music.

Carmen Helena Tellez, Chairperson

Marianne C. Kielian-Gilbert

William Jon Gray

Jan Harrington

To my wife Margareth Urias and my daughters Ana Carolina and Maria Cecília.

Acknowledgments

I would like to thank Eudóxia de Barros for her significant contribution. This dissertation would not be the same without her support. Her willingness to be interviewed and her graciousness to provide me with access to the manuscripts of Mr. Lacerda's compositions greatly enhanced the quality and scope of this work.

My deepest gratitude to my research committee, professors Carmen Helena-Tellez, Jan Harrington, Marianne Kielian-Gilbert and William Jon Gray.

I also would like to thank the following scholars and researchers for their invaluable insights: Elizabeth Seraphim Prosser, Marcelo Hazam and Luiz Goldberg.

I express a special word of gratitude to organist Cornelis Kool and Father Jaime Bosch for sending me from Brazil many bibliographical sources and music scores unavailable in the US.

Finally, I express my heartfelt gratitude to my parents, Antonio José Urias and Ivone Urias for their constant words of encouragement and support.

Table of Contents

Dedicatory.....	iii
Acknowledgements.....	iv
List of Figures.....	vi
Introduction.....	viii
 1. Chapter 1 – Introduction to Osvaldo Lacerda.....	 1
1.1 – Biographical and Stylistic Sketch.....	1
1.2 – Brazilian Nationalism and Osvaldo Lacerda.....	11
1.2.1 – Introduction.....	11
1.2.2 – Mário de Andrade.....	16
1.2.3 – Camargo Guarnieri.....	21
 2. Chapter 2 – The <i>Mass of The Holy Cross</i> : Historical Background and Context.....	 27
2.1 – Introduction.....	27
2.2 – <i>Tra le sollecitudine</i>	27
2.3 – Musical Panorama in Brazil.....	32
2.4 – Consequences of <i>Tra le sollecitudine</i> in Brazil.....	36
2.5 – Divini Cultus, Mediator Dei, Musica Sacrae et Disciplina, Instruction Sacred Music and Liturgy.....	55
2.6 – The Case of Villa-Lobos.....	59
2.7 – The Second Vatican Council	71
2.8 – Post-Conciliar Events in Latin America and Brazil.....	85
 3. Chapter 3 – Compositional Viewpoints and The Influence of Father José Penalva.....	 94
3.1 – Osvaldo Lacerda’s Sacred-National Viewpoints.....	94
3.2 – Nationalism in the <i>Mass of the Holy Cross</i>	106
3.3 – The influence of Father José Penalva.....	113
3.4 – Other Composers in the Liturgical Renewal Movement.....	127
 4. Chapter 4 – Analysis of the Score.....	 133
4.1 – Introduction.....	133
4.2 – Analysis of individual movements.....	141
4.2.1 – Kyrie.....	141
4.2.2 – Gloria.....	154
4.2.3 – Sanctus and Benedictus.....	173
4.2.4 – Agnus Dei.....	182
 Conclusion.....	 189
 Appendices	
I. Interview with Eudóxia de Barros.....	192
II. Osvaldo Lacerda’s Vocal Ensemble Works.....	206
III. Villa-Lobos Sacred Compositions.....	211
IV. Reprint of the 1967 score by Vitale Publishers.....	212
 Bibliography.....	 235

List of Figures

Figure 1.1 – Osvaldo Lacerda's <i>Onomatopaico</i> (excerpt).....	6
Figure 1.2 – <i>Fuga Proverbial</i> (excerpt).....	7
Figure 1.3 – Excerpt from Villa-Lobos' <i>Alma Brasileira</i>	9
Figure 1.4 – Excerpt from Lacerda's <i>Cromos</i> , 4th movement.....	9
Figure 1.5 – Excerpt from <i>Cromos</i> , 1 st Movement, A section.....	10
Figure 1.6 – Excerpt from <i>Cromos</i> , 1 st Movement, A section – Rhythmic design, Strings, m. 1-9.....	10
Figure 1.7a – Excerpt from <i>Cromos</i> , 1 st Movement, cadence to A' section – bitonalism in m.33, strings (reduction) – Eb, G.....	11
Figure 1.7b – Excerpt from <i>Cromos</i> , 1 st Movement, B section – Chromaticism, m. 25-28, piano.....	11
Figure 1.8 – Excerpt from <i>Cromos</i> , 1 st Movement – thematic development of theme 1, piano, m42-50.....	11
Figure 1.9 – Mario de Andrade's example of a <i>serelepe</i> rhythm.....	19
Figure 2.1 – Kyrie of the Angelis Mass, Harpa the São, 1927.....	37
Figure 2.2 – <i>Sim, Baixaste lá do céu</i>	38
Figure 2.3a – Examples from <i>Cecília</i>	41
Figure 2.3b – Examples from <i>Cecília</i>	41
Figure 2.4 – Folk song <i>Bicho Papão</i>	42
Figure 2.5 – Sample from <i>A Jóia do Canto Gregoriano</i>	43
Figure 2.6 – Nepomuceno – Immaculate Virgin Mass – motive 1.....	49
Figure 2.7 – Nepomuceno – Immaculate Virgin Mass, excerpt from the Kyrie.....	50
Figure 2.8a – Nepomuceno – Immaculate Virgin Mass, excerpt from the Gloria, m.93-109.....	51
Figure 2.8b – Nepomuceno – Immaculate Virgin Mass, excerpt from the Gloria, m.111-119.....	51
Figure 2.9 – Nepomuceno – Immaculate Virgin Mass, excerpt from the Credo, m.77-118.....	53
Figure 2.10 – Excerpt from Villa-Lobos – <i>Bendita Sabedoria</i>	61
Figure 2.11 – Excerpt from Villa-Lobos' <i>Preces Sem Palavras</i>	62
Figure 2.12 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Kyrie.....	63
Figure 2.13 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Agnus Dei.....	64
Figure 2.14 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Credo, m.73-80.....	65
Figure 2.15 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Credo, m.107-112.....	66
Figure 2.16 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Credo, m.190-195.....	67
Figure 2.17 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Credo, m.201-204.....	67
Figure 2.18 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Gloria, m.113-129.....	68
Figure 2.19 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Gloria, m.152-153.....	68
Figure 2.20 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Sanctus, m5-8.....	69
Figure 2.21 – Excerpt from Villa-Lobos' Ave Maria, m.26-30.....	70
Figure 2.22 – <i>Coração Adamantino</i> , Francisco Braga.....	87
Figure 3.1 – Missa a Duas Vozes, Sanctus.....	98
Figure 3.2 – Missa a Duas Vozes, Sanctus.....	99
Figure 3.3 – Folk Dance <i>Balaio</i>	100
Figure 3.4 – <i>Foi Numa Noite Calmosa</i> , Luciano Gallet, mod. to subdominant, m.6.....	100
Figure 3.5 – <i>Modinha</i> , Sérgio Bittencourt.....	101
Figure 3.6 – Lacerda, Mass for Three Voices, Kyrie, m.17-22.....	102
Figure 3.7 – Lacerda, Mass for Three Voices, Agnus Dei, m.4-12.....	103
Figure 3.8 – Lacerda, Mass for Three Voices, Gloria, m35-42.....	104
Figure 3.9 – Lacerda, Mass for Two Voices, Gloria, m.35-42.....	105
Figure 3.10 – Lacerda, Mass for Two Voices, Sanctus, excerpt, m.3-6.....	106
Figure 3.11 – Rhythms according to Villa-Lobos in his Canto Orfeônico.....	107
Figure 3.12 a, b – Excerpts from Choro and Baião.....	107

Figure 3.13 a – Rhythmic elements in the Mass.....	108
Figure 3.13 b – Rhythmic elements in the Mass.....	109
Figure 3.14 a, b, c– Examples of rhythmic vitality according to folk instrumental patterns.....	110
Figure 3.15 a, b – Examples of the folksy third.....	111
Figure 3.16 a – The use of the folksy third in the Mass for Two Voices and the Santa Cruz Mass.....	112
Figure 3.16 b – The use of the folksy third in the Mass for Two Voices and the Santa Cruz Mass.....	113
Figure 3.17 – Penalva, Mass No. 4, Senhor 1.....	124
Figure 3.18 – Penalva, Mass 4, Cristo and second Senhor.....	125
Figure 3.19 a, b – Samples from Liturgical Hymnal, 1985.....	126
Figure 3.20 – H. Morozowicz, <i>Missa Breve</i> , Senhor.....	131
Figure 4.1 – Front page of the original publication.....	134
Figure 4.2 – Excerpt from Guerra-Peixe, <i>Rabeca Triste</i>	139
Figure 4.3 – Samples of Folk Songs a, b, c, d, e, f.....	140, 141
Figure 4.4 – Examples of ‘call and response’ songs in Brazilian folklore.....	143
Figure 4.5 – Underlay of the word ‘piedade’ in the Kyrie.....	145
Figure 4.6 – Melodic design of the second Kyrie, m.32-45.....	146
Figure 4.7 a, b – Comparison of the Northeastern scale and Kyrie’s chant intonation.....	147
Figure 4.8 – Example of the <i>Coco</i>	148
Figure 4.9 – Theme 2, choir Soprano, measures 6-10.....	148
Figure 4.10 – Excerpt from <i>Baião</i> , by Luis Gonzaga.....	149
Figure 4.11 – Theme 4, choir Soprano, m.27-31.....	151
Figure 4.12 – tenor solo, 2nd “Senhor”, m. 31-35.....	152
Figure 4.13 – 2nd ‘Senhor’, with organ accompaniment.....	153
Figure 4.14 – Codetta, Kyrie, m. 40-43.....	153
Figure 4.15 – Melodic functions of the accompaniment, Gloria.....	156
Figure 4.16 – Textual, musical emphasis in the Gloria.....	158
Figure 4.17 – Textual emphasis in the Gloria.....	159
Figure 4.18 – Elision in the Gloria.....	161
Figure 4.19 – Theme 1, Gloria, m. 3-10, solo tenor.....	163
Figure 4.20 – Theme 1,x, Gloria, solo tenor and its choral variation, m. 11-15.....	163
Figure 4.21 – Theme 3, Gloria, and its variation, m. 16-23.....	163
Figure 4.22 – C-Lydian scale with ^b 7th.....	164
Figure 4.23 – Harmonic structure, accompaniment, Gloria, m. 3-10.....	164
Figure 4.24 – Harmonic structure, accompaniment, Gloria, m. 16-30.....	165
Figure 4.25 – Harmonic structure, Gloria, accompaniment, m.32-39.....	165
Figure 4.26 – Harmonic structure, Gloria, m. 40-47.....	166
Figure 4.27 – Gloria, Theme 3, tenor soloist, m. 32-39.....	166
Figure 4.28 – Gloria, Mass for Two Voices, m. 45-52.....	168
Figure 4.29 – Gloria, instrumental transition, m. 59-63.....	168
Figure 4.30 – Responses by the congregation, Gloria.....	170
Figure 4.31 – Chord sequence in the Organ interludes, Gloria.....	172
Figure 4.32 – Elision in the Sanctus, m.4.....	175
Figure 4.33 – Theme 2, Sanctus, tenor solo, m. 12-17.....	178
Figure 4.34 – Harmonic structure, Sanctus.....	178
Figure 4.35 – Rhythmic impulse, Accompaniment, Benedictus.....	181
Figure 4.36 – <i>De Saudade</i> , from Quadrilhas, excerpt.....	181
Figure 4.37 – Theme 1, Agnus Dei, Sopranos and Tenors, m. 1-5.....	185
Figure 4.38 – Response, Sopranos & Congregation, Agnus Dei, m.6-7.....	186
Figure 4.39 – Harmonic sequence, Agnus Dei, m.16-22.....	187

Introduction

feço
Maestro Marcelo
Urias, este
lembraço, último
do Osvaldo, que muito
admirou a sua regên-
cia nos "Cromos" e
tinha muita simpatia por
você. Seu amigo, da
Eudóxia

OSVALDO LACERDA

CURIOSIDADES MUSICAIS

São Paulo,
2 Maio 2012

1ª EDIÇÃO

2012

Image 1. Front page of Osvaldo Lacerda's book, *Musical Curiosities*, published posthumously by his widow, Eudóxia de Barros. The dedicatory reads:

"To dear Maestro Marcelo Urias, this last memento from Osvaldo, who so admired your conducting of his *Cromos* and liked you personally. A friendly hug from Eudóxia de Barros".

São Paulo, May 2, 2012

In 2004 I had the privilege to conduct Osvaldo Lacerda's *Cromos*, a suite of symphonic proportions for piano and orchestra. The soloist was his wife, Eudóxia de Barros, who played the piano part to perfection. Osvaldo Lacerda was in the audience and before and after the concert, I had the honor of getting to meet him personally and talk over not only the work I was conducting but also many aspects of Brazilian music and his compositions in general. As a choral conductor, I had directed many of his shorter vocal pieces and knew and admired the 'Brazilianism' apparent in those works. It was my deep admiration for the composer, his nationalistic works and his captivating personality that led me to choose one of his significantly historic compositions as the subject of this present dissertation.

Osvaldo Lacerda (1927–2011) was one of Brazil's most important composers. A nationalist, Lacerda left an output of over 300 works, some unfinished, that encompass many forms, from smaller chamber arrangements to works for full symphony orchestra. He was a master of vocal and instrumental chamber forms.

Lacerda composed the *Mass of the Holy Cross* in 1967. It is the composer's third setting of the Ordinary, following the *Ferial Mass for a cappella* SATB choir and the *Mass for Two Voices*, both composed in 1966. He wrote in 1971 a *Mass for Three Voices*, accompanied by the organ or harmonium. All these works belong to a time when the composer was involved in the Brazilian Catholic Church's initial efforts to provide music for liturgy that would conform to the parameters established by the Second Vatican Council – music in the vernacular with fruitful participation by the congregants. Lacerda himself stated that he composed these works in hopes of showing other composers, musicians and ecclesiastical authorities how religious services could enjoy music that was highly functional and erudite while remaining typically Brazilian.

The Masses are also a result of Lacerda's friendship with father José Penalva (1924–2002), a theologian and fellow composer concerned with the aesthetic quality of Brazilian music in the vernacular. Involved with the larger efforts to provide new music according to conciliar directives, Father Penalva encouraged Lacerda and other composers to write music for the Church

that would be both genuinely infused with Brazilian elements, such as folklore, and conceived from an erudite perspective.

The *Mass of the Holy Cross* sets five parts of the Ordinary of the Mass: the Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei. Although each movement carries a Latin title, the text is set in Portuguese. It is a short Mass that calls for a soloist, preferably a tenor, an SATB choir accompanied by organ or harmonium. There are passages that are assigned to the faithful, but the composer indicated in the preface that if the congregation does not know the music those passages could be carried out by the choir in unison. In parishes where the choir is not skilled enough, Lacerda allows for all voices to sing the soprano part.

The purpose of this dissertation is threefold: first, to establish the historic and artistic value of Lacerda's *Mass of the Holy Cross*; second, to analyze the composition itself, and finally to ultimately demonstrate its performance worthiness.

In chapter one I sketch Lacerda's biography and provide a brief exposition of the roots of Brazilian nationalism. An overview of Lacerda's strongest influences, those of Mário de Andrade (1896–1945) and Mozart Camargo Guarnieri (1907–1993), exposes many of the composer's values, through Andrade's main writing, *Ensaio*, and Guarnieri's relationship to both Andrade and Lacerda.

Chapter two explores the deeper historical perspective of the *Mass of the Holy Cross* and the reasoning that ultimately led to its conception. The changes proposed by the Second Vatican Council were not isolated or unscripted. They date back to Pope Pius X's 1903 Motu Proprio *Tra le sollecitudine* which affected the Catholic Church globally. As exposed in this chapter, a series of Church documents exist between that motu proprio and *Sacrosanctum Concilium*, the Second Vatican Council's constitution on liturgy. They represent attempts to inhibit musical excesses and provide the Church with music filled with appropriate devotional and functional qualities. In this chapter I cite the example of the city of Rio de Janeiro and the theatricalism that had overtaken the ecclesiastical celebrations and how the efforts of a few Franciscan friars and composer

Alberto Nepomuceno helped bring liturgical music closer to Vatican's desires. The unique case of Heitor Villa-Lobos (1887–1959) is referenced – several Villa-Lobos' sacred works belong precisely in this historical period and are relatively simpler than his overall output. The composer was sensitive to the changes taking place in the Brazilian Church. However, they remain highly creative and unique, and therefore deserve an attention of their own.

Chapter three offers an analysis of how Lacerda's nationalistic creed influenced the composition of his sacred works. It uses the *Mass of the Holy Cross* and a few examples in his other sacred compositions to demonstrate the composer's Brazilianism. In this chapter I also explore the influence of Father Penalva and his importance to the Catholic music renewal in Brazil and his friendship with Lacerda.

Finally, chapter four presents a comprehensive analysis of each movement. It offers an in-depth look at the setting of the text, the compositional choices regarding melodic design, the formal structure, tonal centers, the modes and harmonic language employed, the nationalistic influences as they are found, and choices of musical genres.

In the appendices I present a transcription of an interview with the composer's widow, Eudóxia de Barros, taken in March of 2012. It is a fascinating narrative about some aspects of the life of Osvaldo Lacerda coming from his best friend and confidant, who is also a great pianist and accomplished musician with a remarkable career.

Chapter 1

Introduction to Osvaldo Lacerda

1.1 – Lacerda’s Biographical and Stylistic Sketch¹

One of the most important Brazilian composers of the twentieth-century, Osvaldo da Costa Lacerda was a true nationalist who loved life, Brazil, its music and its people. He was a gentle and captivating personality, a man who combined great wit² with a soft-spoken voice and who shared his musical knowledge and life wisdom graciously and widely.

Lacerda was born in São Paulo on March 23, 1927 to a musical family. He learned piano from Ana Veloso de Resende and singing from Russian singer Olga Ivanov.³ He would also studied piano with the Jewish-Russian pianist Jose Kliass (1895–1970), a renowned artist who mentored famous interpreters like Guiomar Novaes (1894–1979) and Yara Bernette. He studied harmony and counterpoint with Ernesto Kierski from 1945 to 1947 and remained a self-taught composer⁴ until he met his greatest musical influence: Mozart Camargo Guarnieri (1907–1993) who taught him composition from 1952 to 1962. While a student of Guarnieri, Lacerda also went to Law School, graduating with a law degree in 1961.⁵ In 1960 Guarnieri was the liaison who introduced Lacerda to his future wife, Eudóxia de Barros, a pianist who was then preparing to perform Guarnieri’s *Concerto No.2* for piano and orchestra in São Paulo.⁶

In 1963 Lacerda studied composition with Vittorio Giannini in New York and Aaron Copland at Tanglewood, when the festival was initiating an emphasis on contemporary music by establishing its first Festival of Contemporary Music.⁷ In April 24-28 of 1965, Lacerda represented Brazil at the Inter-American Composer seminar, sponsored by Indiana University’s Latin American Music Center and

¹ Basic biographical information extracted from Elizete Higino’s Catalogue of Works.

² Osvaldo Lacerda. *Curiosidades Musicais*. São Paulo, Brazil: Eudóxia de Barros, 2012, 68.

³ Carlos Audi. *Osvaldo Lacerda: His Importance to Brazilian Music and Elements of His Musical Style*. Diss. Florida State University, 2006, 4.

⁴ *Ibid.*, 4.

⁵ *Ibid.*, 5.

⁶ Interview with Eudóxia de Barros.

⁷ Boston Symphony Orchestra, “Tanglewood Music Center History”: *The Training Grounds for The Musicians of Tomorrow*, <http://www.bso.org/micro-sites/tanglewood-music-center/about-us/history.aspx>, (accessed August 2013).

directed by distinguished Chilean composer Juan Orrego-Salas (b. 1919). The papers presented were eventually edited and published in 'Music in the Americas'.⁸ Lacerda's stay in the U.S. also included a participation in the III Inter-American Music Festival in Washington, D.C., sponsored by the Inter-American Music Council under the auspices of the Pan American Union.

Lacerda maintained connections to the United States throughout his life – he returned to the country in 1996 for the *Sonido de las Américas: Brazil* Festival in New York;⁹ he was the invited composer at the Bar Harbor Music Festival in Bar Harbor, Maine in 1997; in January of 1999 he participated, along with Colombian composer Alba Potes, in the one-day Latin American Music Festival held by Bard College in Annandale-on-the-Hudson, New York.¹⁰ The Festival offered a concert with works by Lacerda, Heitor Villa-Lobos, Alberto Ginastera, Manuel Ponce and João Pernambuco.¹¹

Throughout his life, Lacerda received numerous awards, prizes and accolades for his compositions. Among those are the 1962 first prize in the City of São Paulo National Composition Competition with his *Suite Piratininga* for Orchestra, as well as first place in the Composers of Symphonic Works Competition promoted by Rádio MEC (Ministry of Education and Culture Radio); the 1967 first place in the Composition and Arrangements for Mixed Choir in Four-Voices Competition promoted by the Federal University of Paraíba; first prize in the 1984 National Competition of Compositions for Horn and Bassoon, of the Professional Musicians' Union of Rio de Janeiro. Among his awarded works are his 1970 *Trio for Violin, Cello and Piano*; the 1981 *Concerto for Piccolo and String Orchestra*, considered that year's 'Best Chamber Music Work' by the Paulista Association of Art Critics; in 1994 the same organization awarded him the prize 'Best Symphonic Work of the Year', with *Cromos*¹² for piano and orchestra, a work dedicated to his wife Eudóxia de Barros, one of Brazil's most celebrated concert pianists and Lacerda's friend, partner, and musical consultant since their marriage in 1982.

⁸ Indiana University, "Latin American Music Center", *Juan Orrego-Salas*, <http://www.music.indiana.edu/lamc/about/orrego-salas/orrego-home.shtml>, (accessed August 2013).

⁹ From abmusica.org.br, (accessed January 2012)

¹⁰ Bard College, "News & Events": *Bard College Press Releases*, <http://www.bard.edu/news/releases/pr/fstory.php?id=3>, (accessed August 2013)

¹¹ Ibid.

¹² From abmusica.org.br.

Lacerda was honored in 1997 as the ‘Musical Personality of the Year’ and awarded the Guarani Trophy from the São Paulo State Secretariat of Culture.

According to Eudóxia de Barros, Lacerda was a great pedagogue who would commit himself tirelessly to teaching: “it was impossible not to learn from Osvaldo”.¹³ Among the subjects he taught were basic music theory, ear training and aspects related to composing such as harmony, analysis and composition itself. He influenced and offered guidance to the many Brazilian composers who sought him, such as Almeida Prado (1943–2010), Fernando Cupertino, and Antonio Ribeiro. His involvement with musical pedagogy led him to publish two instruction books, the 1959 *Curso preparatório de solfejo e ditado musical* (Preparatory Course of Solfege and Musical Dictation), and the 1967 *Compêndio de teoria elementar da música* (A Compendium of Elementary Music Theory). Among his shorter monographs we encounter *Constâncias harmônicas e polifônicas da música popular brasileira e seu aproveitamento na música sacra* (Harmonic and Polyphonic Constants in Brazilian Popular Music and Their Use in Sacred Music) and *A criação do recitativo brasileiro* (The Creation of the Brazilian Recitative), both included in the book *Música brasileira na liturgia* (Brazilian Music in the Liturgy), published by Vozes in 1969 – all of these are important writings that have greatly informed this present dissertation.

Lacerda’s efforts to promote Brazilian music include the formation of the Paulista Art Society, as well as the Pro-Brazilian Music Society. Elected a member of the Brazilian Music Academy in 1971, Lacerda occupied chair number nine, whose patron is Joaquim Thomaz da Cunha Lima Cantuária (1800–1878),¹⁴ a composer who was a student of José Maurício Nunes Garcia (1767–1830).¹⁵ In 1984 Lacerda, Eudóxia and a few other composers co-founded the *Centro de Música Brasileira* (Center for Brazilian Music). This civil society organizes concerts and competitions involving exclusively Brazilian music.¹⁶

Upon his death on July 18, 2011, Lacerda left a legacy of over 300 titles, encompassing a significant body of vocal works, chamber works and symphonies, including some unfinished. They were

¹³ Lacerda, *Curiosidades*, 68.

¹⁴ abmusica.org.

¹⁵ <http://www.dec.ufcg.edu.br>, (accessed September 2013)

¹⁶ Eudóxia de Barros, *Biografia*, <http://www.eudoxiadebarros.com.br>, (accessed September 2013)

published by fourteen publishers in Brazil, seven in the United States, six in Germany, and one each in Spain and England.¹⁷ Lacerda once wondered about how to best account for his works. He thought of his *Suite Piratininga* for orchestra with five movements in different genres and his *Brasilianas* for piano, also a suite employing each four genres of Brazilian music. The composer stated:

“A composição de cada um desses movimentos requereu conhecimento prévio do seu gênero (obtido através de muito estudo e observação), inspiração adequada às características desse gênero, técnica composicional, também adequada à concretização da inspiração”.¹⁸

(“The composition of each of these movements demanded previous knowledge of their genres (obtained through much study and observation), inspiration proper to the genres’ characteristics, as well as the compositional technique adequate to the realization of such inspiration.”)

He concluded then that the number of his works would certainly far exceed the approximately 300 mentioned above.

According to Eudóxia, Osvaldo Lacerda was a ‘Catholic in principle’ who grew up in a Catholic family and had great knowledge of the Church, its rites and sacraments, but did not attend Mass regularly.¹⁹ She considers that he was more of a ‘spiritualist’ who had great admiration for yoga principles. He attended and enjoyed the meetings of the Umbanda religion, a syncretic cult that combines religious elements from Catholicism and creeds brought to Brazil by African slaves – and their characteristic, strongly rhythmic music – plus indigenous influences.

In his fifty-three compositions for vocal ensembles, twenty-two are religious in nature. Of those, five are connected to the Umbanda and set traditional texts for that religion, mostly the *pontos* which are chanted litanies sung in responsorial fashion, although Lacerda also set them in instrumental compositions as well. In this regard Lacerda does not differ from the majority of Brazilian composers who regarded these litanies as a cultural manifestation of the folk and employed them in their

¹⁷ Elizete Higino, ed. Osvaldo Lacerda: Catálogo de Obras. Rio de Janeiro, Brazil: Academia Brasileira de Música, 2006.

¹⁸ Lacerda, *Curiosidades*, 45.

¹⁹ Interview with Eudóxia.

compositions. For instance, Heitor Villa-Lobos is said to have used Umbanda melodic material in the Saint Sebastian Mass, although he did not identify precisely how.²⁰

The remaining seventeen religious works are Catholic, with four of them being Masses, all in Portuguese: *Ferial* (1966), *Mass for Two Voices* (1966), *Holy Cross* (1967), and *Mass for Three Voices* (1971). The *Ferial Mass* sets the Kyrie, Sanctus and Agnus Dei for an SATB *a cappella* choir; the Masses for two and three voices set all five parts of the ordinary with organ or harmonium accompaniment. They are works that share with the *Mass of the Holy Cross* the composer's desire to establish a Brazilian model of liturgical composition in the era following the Second Vatican Council.

Three Catholic works belong to the compositional time frame in which we encounter the Masses: two Mass Propers – the *Próprio do Espírito Santo* (Proper of the Holy Spirit) and the *Três Salmos* (Three Psalms: 22, 127, 129) both in 1967; and the *Próprio para as festas de Nossa Senhora* (Proper for the feasts of Our Lady) of 1968, compositions that extensively incorporate elements of Brazilian folklore as understood by Lacerda.

Lacerda was very interested in using intrinsic folkloric elements and occasionally named his compositions, instrumental and vocal, after the genres they belonged to, following the example of his teacher Camargo Guarnieri. In his secular vocal music there is the example of his *Choral Suites*, a total of ten, in which many of the movements are Brazilian genres or characteristic rhythms – *Catereté*, *Lundú*, *Marcha* (No. 1), *Baião* and *Modinha* (No. 2), *Congada* and *Seresta* (No. 10). The composer's inventiveness in these works demonstrates that he had assimilated elements of folkloric music as the influential ethnomusicologist Mário de Andrade (1893–1945) had prescribed years earlier, although he did not consider himself a folklorist.²¹ The musical language ranges from intimate expression of *De Saudade* (On Longing), a 1971 *modinha*²² in his *Quadrinhas* (Quatrains), to the rhythmic effusiveness of

²⁰ Werner Janssen. "Villa-Lobos: Mass of Saint Sebastian, for Three Voices, "A Cappella" by University of California at Berkeley." *The Musical Quarterly* 39, no. 2 (April 1953): 340-342.

²¹ Cintia Costa Macedo. *Estudos para Piano de Osvaldo Lacerda*, in http://www.anppom.com.br/anais/anaiscongresso_anppom_1999/ANPPOM%2099/PAINEIS/MACEDO.PDF (accessed September 2013), 2.

²² *Modinha* is a style of music originated in Portugal as arias sung in plays or dramas in the late 18th-century and adopted in Brazil where it remained in vogue much longer than its Portuguese predecessor.

his *Onomatopaico* (onomatopoeic), shown in figure 1.1, a vocal emulation of the marches played by marching bands of small towns in Brazil and part of those locales' cultural identity.

Lacerda was a master of infusing his choral music with elaborate rhythms and also great poetry, folk²³ songs and on occasion a good deal of humor as we see in the 1953 *Ó Mana Deixa Eu Ir* (O Sister Let Me Go) and his *Fuga Proverbial* (Proverbial Fugue) of 1969. The former is a folk poem relating the tale of a gentleman who married an older lady to avoid having children and she bore him dectuplets. The fugue, seen in figure 1.2 is a spoken work for SATB choir that employs several fugue techniques with a spoken pattern used as a subject, out of a folk proverb that says: *pato e parente só serve pra sujar a casa da gente* (ducks and relatives just mess up our house).

Figure 1.1. – Osvaldo Lacerda's *Onomatopaico* (excerpt)

The musical score for 'Onomatopaico' by Osvaldo Lacerda is presented in two systems. The first system includes a Trombeta (Trumpet) part and three vocal parts. The Trombeta part is marked 'mf' and features a series of 'PA' notes. The vocal parts are marked 'mf' and feature a series of 'POM' notes. The score includes a '20' measure marker and a 'etc.' ending. The vocal parts are marked '(simile)'.

²³ The term 'folk' in Brazilian culture means primarily folkloric manifestations as opposed to popularesque musical forms.

Figure 1.2 – *Fuga Proverbial* (excerpt)[illegible]

²⁷ Barros, *As Canções de Osvaldo Lacerda*, 10.

Another of his favorite writers was Carlos Drummond de Andrade (1902–1987), from whom Lacerda derived his 1967 *Poema da Necessidade* (Poem of Necessity), clinching with this work the first place in the composition competition promoted by the Federal University of Paraíba.²⁸ Other Drummond texts Lacerda set were *Romaria* (Pilgrimage), and *Céu Vazio* (Empty Sky). Drummond felt honored to have his work set to music and in 1986 wrote a letter to Lacerda expressing his gratitude:

“...para um poeta acusado às vezes de ‘pouco musical’, é altamente confortador ver que um artista de sua qualidade pôde inspirar-se em seus versos para a criação de peças do mais fino labor. Sou-lhe grato por isso, caro Osvaldo Lacerda, e sinto-me orgulhoso por esta tão honrosa parceria. Num abraço afetuoso, toda a admiração do Carlos Drummond de Andrade.”²⁹

(“...for a poet accused at times of lacking musical virtue, it is highly comforting to know that an artist of your caliber could be inspired by his verses in the creation of such elaborate pieces. I thank you for that, dear Osvaldo Lacerda, and I am proud of such an honorable partnership. With an endearing hug, [I offer] all the admiration of Carlos Drummond de Andrade.”)

Lacerda’s views on nationalism in music and his approach to writing music with Brazilian characteristics will be thoroughly explained through the analysis of the *Mass of the Holy Cross* and examples from a few other sacred works. The composer called them “constants” and applied them consistently: melodic – modes and typical scales and rhythmic, plus many others as we shall see.

In many of his secular and instrumental works Lacerda’s artistry includes, intentionally or not, a spectrum of devices typical of other musical styles and common characteristics with other composers, imprinting his works refined attributes. Aldi points out that Lacerda shared with Villa-Lobos the distinctive use of unresolved dissonances, incomplete chords and bitonality.³⁰ His impassioned lyricism could be construed as a shared Villa-Lobian trait, and plausibly a common characteristic of a sentimental, Latin heritage. These singable and mellifluous melodies are common in these composers’ works, as seen in figure 1.3 and 1.4.

²⁸ From abmusica.org.br.

²⁹ Lacerda, *Curiosidades*, 69.

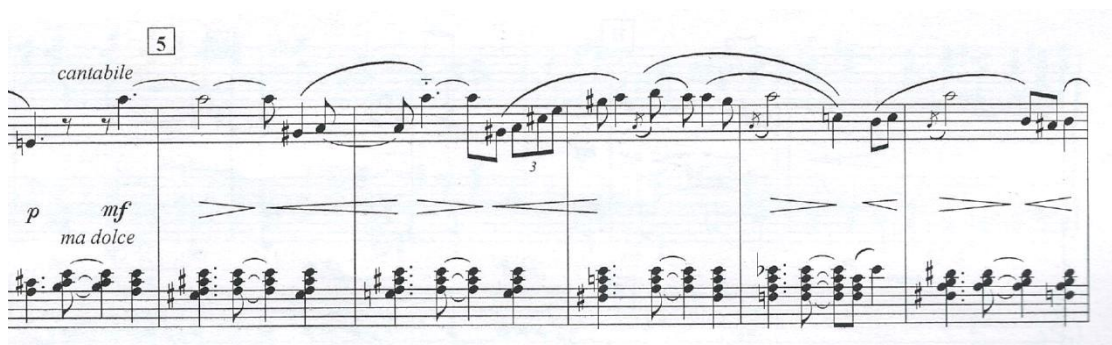
³⁰ Audi, *Osvaldo Lacerda: His Importance*, 4.

His use of augmented sixth chords and the lack of key signatures point to the influence of Camargo Guarnieri,³¹ as does the use, in a few compositions, of atonalism, which he liked,³² and dodecaphonism, which he disliked but still employed in the *Three Studies for Percussion*. Audi affirms that Lacerda did write twelve-tone music to protest that compositional method,³³ considered by Lacerda as too simplistic: “...any child who knows how to count from one to twelve and knows note values can be a twelve-tone composer”.³⁴

Figure 1.3 – Excerpt from Villa-Lobos’ *Alma Brasileira*



Figure 1.4 – Excerpt from Lacerda’s *Cromos*, 4th Movement



³¹ Audi, *Oswaldo Lacerda: His Importance...*, 4.

³² Andréia A. Da Silva. *A Relação Poesia e Música nas Obras Corais de Oswaldo Lacerda sobre Poemas de Carlos Drummond de Andrade: Uma Abordagem Analítico-interpretativa*. Diss. Universidade de São Paulo, 2009, 63.

³³ Audi, *Oswaldo Lacerda: His Importance...*, 114.

³⁴ Ibid.

The first movement of the suite *Cromos* is a microcosm of how Lacerda brought varied elements and the influences mentioned above to create a cohesive and stylish work. The movement is structured in an ABA' form. It is in D-Major but there is no key signature; there are modal scales common in the folklore of the Northeast, such as Mixolydian and Dorian (figure 1.5); rhythmic styling resembling *Choro*, a Brazilian folk dance³⁵ (figure 1.6); bitonalism and chromaticism (figure 1.7); and the masterful thematic development of a simple, short theme (figure 1.8).

Figure 1.5 – Excerpt from *Cromos*, 1st Movement, A section – Mixolydian and Dorian Scales, m.5 and m.15-16, piano theme

The image displays two musical staves for Piano. The top staff, labeled 'Piano', shows a sequence of notes in 2/4 time, with a bracket above it labeled 'Mixolydian'. The bottom staff shows a sequence of notes in 2/4 time, with a bracket above it labeled 'Dorian'. Both staves are in D major, with the Mixolydian scale being D-E-F-G-A-Bb-C and the Dorian scale being D-E-F-G-A-B-C.

Figure 1.6 – Excerpt from *Cromos*, 1st Movement, A section – Rhythmic design, Strings, m.1-9

The image displays five musical staves for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The notation shows a rhythmic design in 2/4 time, with various note values and rests. The Violin 1 and Violin 2 staves are in D major, while the Viola, Violoncello, and Contrabass staves are in D minor. The Violoncello and Contrabass staves have a 'p' (piano) dynamic marking.

³⁵ Paula Molinari, ed. *Música Brasileira na Liturgia II*. São Paulo, Brazil: Paulus, 2009, 72.

Figure 1.7a – Excerpt from *Cromos*, 1st Movement, cadence to A' section – bitonalism in m.33, strings (reduction) – Eb⁷, G



Figure 1.7b – Excerpt from *Cromos*, 1st Movement, B section – Chromaticism, m.25-28, piano



Figure 1.8 – Excerpt from *Cromos*, 1st Movement – thematic development of theme 1, piano, m.42-50



1.2 – Brazilian Nationalism and Osvaldo Lacerda

1.2.1 – Introduction

The concept of nationalism in music is widely debated in scholarly literature. Regardless of the non-monolithic character of musical nationalism as a cultural movement, it is clear that the works by nationalist composers, such as Kodaly, Villa-Lobos, Vaughn-Williams, Grieg, Bartók, a host of Russian composers and many others, are impregnated by their cultural and social backgrounds. Their intrinsic national imprint is found in elements that reveal the assimilation and understanding of the spirit of their

country's traditional music³⁶ by way of the borrowing and/or re-working of this music's melodic, rhythmic and harmonic characteristics and lastly, through the musical representation of local culture and social parameters.³⁷ Recent ethnomusicology and other disciplines have shed new light on the roots of nationalism in music. A full discussion of ethnomusicological and interdisciplinary theories of nationalism is beyond the scope of this essay. It is important, however, to be aware of the historical significance of the development of ethnomusicological research in Brazil when analyzing a work born out of the need for a typically Brazilian liturgical composition.

Oswaldo Lacerda composed the *Mass of the Holy Cross* as part of an initiative to provide the Catholic Church with quality works that would fulfill both functional and aesthetic requirements. The involvement of Lacerda with the *Encontros Nacionais de Música Sacra* (National Workshops on Sacred Music), meetings of Brazilian priests and composers from many parts of the country, had an impact on their outcome. As we shall see later, the conclusions of these meetings frequently mentioned the folk music's constants identified and described by Lacerda.

Lacerda's place in Brazilian musical history as one of the great nationalist composers has its roots not only in the composer's self-image, a creator of works embodying the Brazilian spirit, or 'spontaneously Brazilian'³⁸ as he defined himself, but also in the strong direct and indirect influences of two musical personalities inextricably linked with the history of musical nationalism in Brazil. First, Lacerda's composition teacher Mozart Camargo Guarnieri, from whom Lacerda inherited the nationalist philosophy and mastery of formal integrity³⁹ and one who Mariz credits for Lacerda's refined nationalism above any of the preceding nationalist composers.⁴⁰ Second, the writer, poet and ethnomusicologist Mário de Andrade (1896–1945). One cannot analyze Lacerda's nationalistic traits away from the prism of those influences. Notwithstanding, it is evident that for a highly educated man like Lacerda who admired and

³⁶ Mineo Ota. "Why Is the "Spirit" of Folk Music so Important? On the Historical Background of Béla Bartók's Views of Folk Music." *International Review of the Aesthetics and Sociology of Music* 37, no. 1 (June 2006), 3.

³⁷ Francis Toye. "A Case for Musical Nationalism." *The Musical Quarterly* 4, no. 1 (January 1918), 20.

³⁸ Oswaldo Lacerda. "Meu Professor Camargo Guarnieri." In *O Tempo e a Música*. Ed. by Flávio Silva. Rio de Janeiro, Brazil: Funarte, 2001, 60.

³⁹ Audi, *Oswaldo Lacerda: His Importance*, 27.

⁴⁰ Barros, *As Canções de Oswaldo Lacerda*, 3.

studied the musical works of compatriots such as Villa-Lobos, other musical influences helped shape his output as well.

As a movement, Brazilian musical nationalism is evidenced in the nineteenth-century with composers Alexandre Levy (1864–1892); a composer from Paraná, Brasília Itiberê da Cunha (1843–1913); and Alberto Nepomuceno (1864–1920) who possessed an erudite concept of nationalism⁴¹ and who would counsel Villa-Lobos.⁴² Some of the first classical pieces influenced by Brazilian folk music were Levy's *Suite Bresilienne* of 1894 (employing the two popular tunes – *Vem Cá Bitu* and *Cai Cai Balão*); Itiberê's piano rhapsody *Sertaneja* of 1869, with its Southern-Brazilian dance rhythms; and Nepomuceno's art songs based on folk tunes sung in Portuguese.

The search for a Brazilian *motif* based on the folk element demonstrates the transformation of the national production. The previous centuries had enjoyed the glories of an European-influenced colonial sacred music repertory by composers like Lobo de Mesquita (*circa* 1745–1805) and José Maurício Nunes Garcia (1767–1830), among many others. The nineteenth-century produced what could be called a romantic nationalism⁴³ in the works of Carlos Gomes (1836–1896). His operas about South American heroes like the Indian *Peri* in *Il Guarani* of 1870 were still sung in Italian and were stylistically in line with Verdi and Puccini. Gomes is part of a cultural force instigated by Brazilian emperor D. João II, who in the second half of the nineteenth-century fostered the development of the musical arts. D. João granted scholarships for composers, including Gomes, to study in Europe; created the Imperial Music Academy and the Brazilian National Opera,⁴⁴ which performed in Italian and in Portuguese operas with Brazilian plots. Among these opera we can name '*A donzela da Mangueira*' by Adolfo Maersch (1854), and '*A noite de São João*' by Elias Alvares Lobo (1861), the latter considered the first genuinely Brazilian opera

⁴¹ Luiz Goldberg. *Um Garatuja Entre Wotan e o Fauno: Alberto Nepomuceno e o Modernismo Musical no Brasil*. Diss. Universidade Federal do Rio Grande do Sul, 2007, 53.

⁴² *Ibid.*, 85.

⁴³ Rodolfo Coelho de Souza. "Brasília Itiberê e a Gênese do Romantismo Musical Brasileiro", in *Música e Músicos Paranaenses: memória, linguagem, Produção, Performance, Ensino, Crítica. Anais 2nd Festival Penálva*, edited by Elizabeth Seraphim Prosser (Curitiba: ArtEmbap, 2005), 61.

⁴⁴ Carlos D. Carvalho. *História da Cidade do Rio de Janeiro*. Rio de Janeiro, Brazil: Secretaria Municipal de Cultura, 1990, 2.

to be fully staged.⁴⁵ Regardless of the emperor's efforts, the bourgeoisie in Rio and other cultural centers still preferred the imported music. For this audience, to patronize a foreign production meant to emulate the cosmopolitan Parisian society, and thus Brazilian themes did not fit.

Notwithstanding, musical nationalism grows stronger in the early twentieth-century, following the end of the monarchy in 1889, the proclamation of the Republic and a growing Liberalism. It mirrors, albeit with a delay of a few years, the cultural transformations in Europe with the advent of modernism, such as the growing influence of Impressionism, expanded tonalities and the genesis of serialism.

The historical line, culminating in the vast and representative output of Villa-Lobos, shows the genesis and coalescing of national sentiment and cultural identity. Villa-Lobos traveled extensively throughout Brazil⁴⁶ collecting tunes from traditional folk music. Even if many of those trips were reported imprecisely⁴⁷, the fact is that Villa-Lobos did incorporate into his very personal style the rhythmic and melodic qualities of Brazilian folklore. He would later assume the nationalistic mantle in cogent words: “*ninguém é mais brasileiro do que eu*”⁴⁸ (no one is more Brazilian than me) and repudiated assertions that he became a nationalist after the 1922 Week of Modern Art.⁴⁹ Villa-Lobos' assertiveness was in full display when he arrived in Paris for the first time in 1923, at a time when Brazilian elites looked to Europe, France in particular, as the Olympus of modernism and civility. He declared there: “*não vim aqui para aprender mas para mostrar o que eu já fiz*”⁵⁰ (I have not come here to learn but to show what I have done). Guerios convincingly points out that this Paris visit reinforced Villa-Lobos' devotion to nationalism after a confrontation with Jean Cocteau in a meeting sponsored by painter Tarsila do Amaral.

⁴⁵ Carvalho, *História*, 3.

⁴⁶ Valdinha Barbosa, and Márcia Ladeira. “Villa-Lobos e os Sons do Brasil.” *Salto Para o Futuro* 18, no.5 (April 2008), 5.

⁴⁷ Paulo R Guérios. “Heitor Villa-Lobos e o Ambiente Artístico Parisiense: Convertendo-se em um Músico Brasileiro.” *Mana* 9, no.1 (2003), 5.

⁴⁸ Ermelinda A Paz. Heitor Villa-Lobos O Educador. In *Prêmios Grandes Educadores Brasileiros – monografias Premiadas 1988*. Brasília, Brazil: Instituto Nacional de Estudos e Pesquisas Educacionais, 1989, 9.

⁴⁹ Ermelinda A Paz. *Villa-Lobos e a Música Popular Brasileira: Uma Visão sem Preconceito*. Rio de Janeiro, Brazil: Ermelinda Paz, 2004, 18.

⁵⁰ Vassberg, David E. “Villa-Lobos: Music as a Tool of Nationalism.” *Luso-Brazilian Review* 6, no. 2 (Winter 1969), 56.

Upon hearing Villa-Lobos play, the French writer basically decried Villa-Lobos as a tropical minion of Debussy and Ravel.⁵¹

At a time when popular music was disparaged in Rio,⁵² For this and many other reasons Villa-Lobos became a transcendental source of inspiration for composers of later generations, Lacerda included. Villa-Lobos, who once stated “*o folclore sou eu*”⁵³ (folklore is me), was and is nationalism’s primary reference. One could go into musical minutia and identify in other composers Villa-Lobian traits, harmonic and structural devices and techniques; however, an awareness of how the composer described himself may help understand this spirit of ‘*musical brazilianism*’ that captivated so many others:

Sim, sou brasileiro e bem brasileiro. Na minha música eu deixo cantar os rios e os mares deste grande Brasil. Eu não ponho breques nem freios, nem mordação na exuberância tropical das nossas florestas e dos nossos céus, que eu transporto instintivamente para tudo o que escrevo.⁵⁴

(Yes, I am Brazilian and very much so. In my music I let sing the rivers and seas of this great Brazil. I do not add breaks or stops, nor muzzle the tropical exuberance of our forests and our skies, which I transport instinctively into all that I write.)

Villa-Lobos had another way of impacting musical nationalism, this time as an educator. In the 1930s the composer led the efforts that gave Brazil the *Canto Orfeônico* (Orpheon Singing), a movement that between 1933 and 1941 involved three thousand teachers⁵⁵ and generated collections of mostly folkloric and civic tunes, such as *Guia Prático* with 137 folk songs⁵⁶ and the two volumes of the *Canto Orfeônico*. There were many patriotic demonstrations involving school children, many times with over 10,000 of them singing his transcriptions of Brazilian folk songs.⁵⁷

⁵¹ Paulo R. Guérios. “Heitor Villa-Lobos e o Ambiente Artístico Parisiense: Convertendo-se em um Músico Brasileiro.” *Mana* 9, no.1 (2003), 1.

⁵² *Ibid.*, 5.

⁵³ Paz, *Villa-Lobos e a MPB*, 22.

⁵⁴ *Ibid.*

⁵⁵ Vassberg, *Music as a tool...*, 8.

⁵⁶ Villa-Lobos, *Educator*, 22.

⁵⁷ David E Vassberg. “Villa-Lobos as Pedagogue: Music in the Service of the State.” *Journal of Research in Music Education* 23, no. 3 (Autumn, 1975), 167.

1.2.2 – Mário de Andrade

It is an interesting exercise to consider what the Brazilian nationalist movement would have been without the figure of Mário de Andrade. One has to wonder if the nationalistic significance of Villa-Lobos' compositions alone allied to the innate Brazilianism of the generation of composers that followed, including Lacerda, would have been enough to shape and propel the musical nationalism as a whole; or if Brazilian music would have allowed a more organic assimilation of the European trends of the twentieth-century, notably the Viennese school rather than remaining antagonistic to it.

The reality is that Andrade was a leader in the nationalistic movement⁵⁸ and influenced several generations of composers, from Luciano Gallet (1893–1931) to Aylton Escobar (b.1943).⁵⁹ The nationalistic philosophy coined by Andrade came at a time when the definition of a nation as a cultural unit and the creation of a national sentiment was burgeoning throughout Latin America⁶⁰. Andrade was a prolific writer and the author of *Macunaima* and *Paulicéia Desvairada*, a famous and influential collection of twenty-two poems that introduced in Brazil free meter as a modernistic style. Along with painter Emiliano di Cavalcanti,⁶¹ he stands as the driving force behind the *Semana de Arte Moderna* in 1922, an arts festival that consolidated the fledgling Modernist movement in Brazil, homogenized its values and set standards for future productions, while revisiting the cultural past of the nation under a new optic.⁶² This is the man who from the first two decades of the century was conscious of the transformative forces ebullient in Europe. He was in touch with the vanguardist paintings of Anita Malfati, and was an admirer of the expressionist sculptures of Victor Brecheret. In Andrade's library one encounters books by Cocteau, Whitman, Marinetti and Pinthus.⁶³

In cognizance of the historical period he lived in, and keenly aware of Brazilian rhythms and popular styles, Andrade defined a national musical identity in one of his most important writings, the

⁵⁸ Rogério S. De Moura. *Recompondo o Passado: Alberto Nepomuceno sob a Batuta Modernista*. Diss. Pontifícia Universidade Católica do Rio de Janeiro, 2008, 101.

⁵⁹ Mariz, Francisco Mignone..., 32.

⁶⁰ Turino, *Nationalism and Latin American Music*.

⁶¹ Leite, *História da Arte Brasileira*.

⁶² Rodriguez, Camargo Guarnieri, 2.

⁶³ Moraes, *Abrasileirar o Brasil*.

1928 *Ensaio Sobre a Música Brasileira*. As a researcher of folk and indigenous manifestations⁶⁴ he elaborated principles that defined true Brazilian music as emerging from the people's subconsciousness⁶⁵. It is an identity imbued with regional, racial, and social aspects plus ethnic amalgamations at work even before the formation of the independent Brazilian nation in 1822.⁶⁶ In this regard he opposed the European view that a true Brazilian music has to employ only *Amerindian* elements. He considered this a foreign view perhaps influenced by the cultivation of the musical exoticism⁶⁷ found mostly in operatic works of the late nineteenth-century and early twentieth-century – *Carmen*, *Samson et Dalila*, *Aida* to name a few.

The *Ensaio* reveals Andrade's knowledge of the European musical panorama and recognizes the nationalistic charge in works by Weber, Wagner and Mussorgski, assigning them a social value. He characterized their work as true representatives of *arte interessada*⁶⁸ (engaged art). He calls any Brazilian composer who does not write with a nationalistic aesthetic *uma reverendissima besta* (a most solemn idiot), for failing to express in cosmopolitan and erudite musical compositions the characteristics of the race found mostly in popular and folk music.⁶⁹ In this regard, he wanted composers to understand that they should avoid individualistic instincts and consider therefore a national artistic expression.⁷⁰

Andrade acknowledged among the pioneers of a national style⁷¹ composers like Levy, Nepomuceno and Luciano Gallet, the latter who fought for musical nationalism based on popular references⁷². Gallet researched folk melodies, publishing in 1924 and 1926 two collections called *Canções Populares Brasileiras* (Brazilian Popular Songs), and 31 harmonizations on folk tunes, considered by Lacerda some of the best in Brazil.⁷³ However, Andrade did not regard as nationalistic⁷⁴

⁶⁴ Lopez, *Modernismo and the Ambivalence*, 26.

⁶⁵ Andrade, *Ensaio*, 3.

⁶⁶ Moura, *Recompondo o Passado*, 104.

⁶⁷ Ralph P Locke. "A Broader View of Musical Exoticism." *The Journal of Musicology* 24, no. 4 (Fall 2007), 481.

⁶⁸ Andrade, *Ensaio*, 4.

⁶⁹ *Ibid.*

⁷⁰ Moura, *Recompondo o Passado*, 110.

⁷¹ Andrade, *Ensaio*, 3.

⁷² Andrade, *Ensaio*, 5.

⁷³ Audi, *Oswaldo Lacerda: His Importance...*, 22.

⁷⁴ Andrade, *Ensaio*, 24.

the works of composers like José Maurício Nunes Garcia (1767–1830) and Carlos Gomes (1836–1896)⁷⁵. Gomes is seen by Andrade as a ‘true genius’⁷⁶ who exhibited traces of Brazilianism but was ultimately regarded as a herald of a past age and unfit to bear the nationalistic mantle⁷⁷. Other thinkers involved with the Week of Modern Art (including the modernist poet and journalist Menotti del Picchia and the art critic Oswald de Andrade) portrayed Gomes in a much more negative light in newspaper articles before and during the Week of Modern Art,⁷⁸ ridiculing the hero *Peri* as the Indian who sings Italian Romantic arias. Andrade reserved a similar critique for composer Francisco Mignone (1897–1986), who had studied in Italy and being from Italian heritage himself, ‘assimilated the Italian traits.’ In particular his opera ‘*O Inocente*’ (1927) did not reflect the modernistic ideal⁷⁹ unlike his first opera ‘*O Contratador de Diamantes*’ which was imbued with African South-American rhythms. Mignone, who composed works with both Brazilian and Italian influences,⁸⁰ would regard Andrade’s criticisms as important and from the 1920s increased his production using folk elements.

The *Ensaio*’s main concept was that Brazilian popular music was formed by influences of the Amerindians, the African slaves and the Portuguese, especially through the genre called *modinha*. Andrade notes also the influences of Caribbean rhythms like the *Habanera* and even of Jazz⁸¹. All the same, Andrade exhorts composers to be open to other influences in their compositions, and not to be so absorbed exclusively by the folk element.⁸²

Alongside other thesis in the *Ensaio*, Andrade focused on a Brazilian rhythm as characterized by syncopation and note repetition. The rhythmic freedom noted in Northeast dances such as *Cocos* and *Emboladas*⁸³ made an indelible impression in Andrade. He traced these influences to the free prosody of

⁷⁵ Moura, *Recompondo o Passado*, 126.

⁷⁶ Ibid., 125.

⁷⁷ Luterio Rodrigues. “Carlos Gomes, os Modernistas e Mário de Andrade.” *Revista Brasileira de Música* 24, no.1 (January - June, 2011), 111.

⁷⁸ Ibid., 110.

⁷⁹ Arnaldo D. Contier. “O Nacional da Música Erudita Brasileira: Mário de Andrade e a Questão da Identidade Cultural.” *Revista de História e Estudos Culturais* 1 (December 2004), 2.

⁸⁰ Amy Gillick. *Experimentation and Nationalism in Francisco Mignone's Works for Bassoon: A Performance Guide to the "2nd Wind Quintet" and "Concertino"*. Diss. University of California Los Angeles, 2008, 14.

⁸¹ Andrade, *Ensaio*, 7.

⁸² Andrade, *Ensaio*, 8.

⁸³ Ibid.

the Amerindian and African melodies.⁸⁴ Andrade was careful to demonstrate through numerous musical examples the ubiquitous presence of what he calls a *rhythmic constant* of *syncopation* in the Brazilian rhythm. At the same time he warned composers not to make monotonous use of this device.

In the *Ensaio* Andrade explains his views on these melodic constants. He starts with musical expression and seems to be unable to accept the idea of absolute music when he states “...a música não possui nenhuma força direta para ser psicologicamente expressiva”⁸⁵ (music is void of strengths that would make it psychologically expressive). He affirms that popular music is only psychologically expressive when it possesses the synergy of words and musical suggestions.

Andrade affirms in his research that melodic patterns consistently found in songs from various parts of Brazil are good source material for composers in search of a Brazilian lyricism, capable of collective sentiment.⁸⁶ The patterns recognized by him, aided by substantial citation of examples, are the lowered seventh degree, the hexachordal scale without a seventh degree; the frequent use of intervals of 7th, 8th and 9th, and finally a descending melodic design,⁸⁷ plus a tendency to end melodies in degrees other than the tonic, especially the third degree.⁸⁸ Andrade identifies melodic formulae that confer Brazilian folk music a lively character – in his words, “*caráter serelepe*” – which are in reality turns and arabesques as demonstrated by him in this example:

Figure 1.9 – Mario de Andrade’s example of a *serelepe* rhythm.



In terms of polyphony Andrade does not identify a nationalistic trait. He affirms that the harmonization processes come from the European heritage and bear in mind the fact that folk

⁸⁴ Andrade, *Ensaio*, 8.

⁸⁵ Ibid., 13.

⁸⁶ Ibid., 14.

⁸⁷ Ibid., 16.

88 Ibid.

harmonizations are significantly poor. One statement from the *Ensaio* marked composer Lacerda's thinking regarding a nationalist polyphony in the sense of multiple sounds together. According to Andrade:

“Os contracantos e variações temáticas superpostas empregadas pelos nossos flautistas seresteiros, os baixos melódicos do violão nas modinhas, a maneira de variar a linha melódica em certas peças, tudo isso desenvolvido pode produzir sistemas raciais de conceber a polifonia. E de fato já está sendo como a gente vê das "Melodias Populares" harmonizadas por Luciano Gallet, das Serestas, Choros e Cirandas de Villa-Lobos...”⁸⁹

(The descants and thematic variations employed by our flutist serenaders, the melodic bass lines in the modinhas, the way to vary the melodic lines in certain pieces, all of these combined can produce ethnic ways to conceive a polyphony. And indeed this is the case with the “Popular Melodies” harmonizations by Luciano Gallet, the Serenades, Choros and Children's songs by Villa-Lobos...)

Andrade finishes his *Ensaio* with many musical examples that according to him validate the principles formulated in the book. In the final pages he elaborates on musical form, suggesting a Brazilian Dance Suite based on regional dances and discusses musical instruments, dismissing the notion of a nationalist instrument but emphasizing the qualities of the Brazilian voice, guttural and nasal in nature perhaps reflecting the climate and Amerindian heritage.⁹⁰ He denotes the importance of the choir as an element capable of advancing the nationalist cause due to its social value. It emphasizes the human aspect and homogenizes the sentiments, brings people together in a chant of the race. According to Andrade:

“A música não adoça os caracteres, porém o coro generaliza os seus sentimentos. A mesma doçura molenga, a mesma garganta, a mesma malinconia, a mesma ferócia, a mesma sexualidade peguenta, o mesmo choro de amor rege a criação da música nacional de norte a sul”.⁹¹

(Music does not mellow the characters, but a choir generalizes their sentiments. The same lazy sweetness, the same throat, the same longing, the same aggressiveness, the same addictive sexuality, the same cry for love guides the creation of national music from North to South.)

⁸⁹ Andrade, *Ensaio*, 18.

⁹⁰ Ibid, 20.

⁹¹ Andrade, *Ensaio*, 24.

1.2.3 – Camargo Guarnieri

The other influence on Osvaldo Lacerda's nationalism was his composition teacher, Camargo Guarnieri. A descendant of Italian immigrants to Brazil in the late nineteenth-century, Mozart Camargo Guarnieri lived in a rich cultural atmosphere. His father, a barber and opera lover, named his sons in honor of great composers – Mozart's two brothers were called Rossini and Verdi.⁹² He studied piano in São Paulo with Ernani Braga and Antonio de Sá Pereira and from 1926 to 1930 took composition from Lamberto Baldi (1895–1979), an Italian conductor who lived in Brazil until 1931⁹³. In his youth he taught piano at the São Paulo Conservatory and in 1935 took a position with the recently created Department of Culture by the city of São Paulo.⁹⁴ In 1938 he went to France on a fellowship and studied composition and aesthetics with Koechlin and conducting with Ruhlmann and took master-classes with Nadia Boulanger.⁹⁵ His time in France was cut short in 1939 when that country was invaded by Germany.

Guarnieri was a highly creative and prolific composer and wrote in almost every genre. Mignone called his music '...most profoundly Brazilian, the most psychologically expressive Brazilian music'.⁹⁶ He is regarded as one of the finest Brazilian composers of art song, which exhibit a strong sense of Brazilianism through the assimilation of Brazilian folklore. Many of his compositions were internationally awarded, including the first prize of the Edwin Fleischer Collection of the Philadelphia Free Library in 1942 for his *First Violin Concerto*.⁹⁷ Beginning in the 1940s he conducted leading European and American orchestras in many of his symphonic works. He taught at the São Paulo Conservatory and was appointed director there in 1960, and was also a teacher of composition and conducting at the Santos Conservatory.⁹⁸ Among the ensembles Guarnieri conducted were the Coro

⁹² In Oxford Music Online, Gerard Béhague. "Guarnieri, Camargo."

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/11904> (accessed September 7, 2012).

⁹³ Guarnieri would replace him as composition teacher at the São Paulo Conservatory upon Baldi's departure (Wernet, *Memórias*, 16.).

⁹⁴ Ibid.

⁹⁵ Allmusic, Camargo Guarnieri, "*Camargo Guarnieri*", <http://www.allmusic.com/artist/camargo-guarnieri-mn0001950327/biography> (accessed 09/06/2012)

⁹⁶ Vasco Mariz, "Mário de Andrade: O Guru de Mignone e Guarnieri" in Francisco Mignone, *O Homem e a Obra*, ed. Vasco Mariz et al. (Rio de Janeiro: Funarte, 1977), 42.

⁹⁷ Marion S. Verhaalen. "Camargo Guarnieri: A Celebration of Brasil's Foremost National Composer at 70." *Music Educators Journal*, 63, no. 6 (February 1977), 55.

⁹⁸ Ibid., 55.

Paulistano, the São Paulo Symphony Orchestra and, in the 1960s, the String Orchestra of the University of São Paulo.

Guarnieri considered himself to be a nationalist.⁹⁹ He is seen as one of Villa-Lobos' nationalist successors. His style may not be as exotic and polyphonic as the great Brazilian master's; nonetheless, the traits are firmly rooted in national musical expression. He was called in the 70s by Verhaalen, 'Brazil's Foremost Composer',¹⁰⁰ and Lacerda believed Guarnieri's importance was due to the quality and great volume of his output.¹⁰¹ Guarnieri's importance as a beacon of Brazilian nationalism is attested by the relevance of composers, like Lacerda, who crafted their compositional skills under his direction. Four generations of composers¹⁰², among them some of Brazil's most active composers came to Guarnieri for guidance including Almeida Prado, Pires de Campos (1918–2003), Marlos Nobre (b.1939), Aylton Escobar and others, although not all of them came to be considered nationalist composers, a testament to the broad and comprehensive teaching they received from Guarnieri.¹⁰³

The spirit of Guarnieri's original musical compositions creates a sense of familiarity for the audience through tunes that resemble or evoke the design and melodic contour of traditional music. Although he rarely applied folk tunes directly in his compositions,¹⁰⁴ he encouraged his students to consider and draw from their patterns and language.¹⁰⁵ In his works, as well as in his students' work, he wanted a display of the harmonic, melodic and rhythmic qualities of folk music – not the direct use of the same. Guarnieri's works embody the abstract Brazilian soul, through rhythmic vitality and melodic invention. This soul is a living entity born out of the influences of its folk styles, either in dance or ritual music. In his creations, folk abstractions permeate the style, the texture and sometimes even the

⁹⁹ Dorotéa M. Kerr and Ana L. M. T. Kobayashi. "Aspectos do ensino composicional de Camargo Guarnieri." Anais do Congresso da ANPPOM. (2007). http://www.anppom.com.br/anais/anaiscongresso_anppom_2007/musicologia/musicol_ALKobayashi_DKerr.pdf, 2.

¹⁰⁰ Verhaalen, *Camargo Guarnieri: A Celebration*.

¹⁰¹ Audi, *Oswaldo Lacerda: His Importance*, 26.

¹⁰² Kerr, *Aspectos*, 2.

¹⁰³ *Ibid.*

¹⁰⁴ Verhaalen, *Camargo Guarnieri: A Celebration*, 55.

¹⁰⁵ Kerr, *Aspectos*, 3.

structure.¹⁰⁶ Furthermore, in instances Guarnieri replaces conventional titles to imply a closer association with the national,¹⁰⁷ proper to the musical language of the author¹⁰⁸, even if those works conform to a traditional genre, like his concerto for violin and orchestra of 1951, labeled ‘*Chôro* for Violin and Orchestra’ – a term associated with a popular Brazilian instrumental style. Occasionally he would avoid Italian terms for tempo and character substituting instead the Portuguese words: *gingando com alegria* (swaying with happiness), *calmo* (calm), *gracioso* (graceful), *molengamente* (lazily).

Another element that makes Guarnieri so strongly Brazilian is his use of literature and poetry from some of the best Brazilian writers and poets in many of his vocal works, a principle he inherited from Mário de Andrade. He encouraged his students to do the same in their compositions¹⁰⁹ – to read and employ the works of greats like Manuel Bandeira, Cecília Meirelles, Carlos Drummond de Andrade and Mário de Andrade – a counsel taken by Lacerda who employed these and also Vinícius de Moraes’. Guarnieri is masterful when setting Brazilian literature, taking deliberate care in the treatment of text and prosody.¹¹⁰ In this sense he continues the tradition of the art song in Portuguese established years earlier by Alberto Nepomuceno.¹¹¹

The nationalist traits, innate to Guarnieri even before he came in contact with Mário de Andrade in 1928, are expressed in works like the *Dança Brasileira* (Brazilian Dance) for orchestra. Such works certainly made an impression on Andrade. Writing for a May 1928 column in the *Diário Nacional*, Andrade calls Guarnieri’s work “well-made and inspired in ethnographic elements,” and in subsequent newspaper reviews he would praise the composer¹¹², calling him “the most important artist of his generation”.¹¹³ Andrade saw in Guarnieri the qualities he was advocating for the formation of a true

¹⁰⁶ Kerr, Aspectos, 3.

¹⁰⁷ Ibid.

¹⁰⁸ Flávio Silva. “Camargo Guarnieri e Mário de Andrade.” *Latin American Music Review* 20, no. 2 (Autumn - Winter 1999), 184.

¹⁰⁹ Kerr, Aspectos, 3.

¹¹⁰ Matos, in Ensaio, 19.

¹¹¹ José V. dos Santos. “Treze Canções de Amor de Camargo Guarnieri: Uma Abordagem Histórica, Analítica e Interpretativa.” *Per Musi* 13 (2006), 72.

¹¹² Sarah Tyrrell. “M. Camargo Guarnieri and the Influence of Mário de Andrade’s Modernism.” *Latin American Music Review*, 29, no. 1 (Spring - Summer 2008), 48.

¹¹³ “Mário de Andrade e a Música Brasileira.” *Revista Música*, v.S, no. 1 (May 1994), 41.

nationalistic school of composition in Brazil, namely one incorporating research of the folk soul¹¹⁴, adapting it and becoming the erudite voice of a Brazilian musical heritage. Andrade became a friend and a mentor and although at times the two men had disagreements on aesthetics and compositional technique, Guarnieri remained faithful to the Andradian creed throughout his life, calling Andrade his biggest influence.¹¹⁵

The first time the two met was in 1928 through the influence of Guarnieri's friend and pianist, Antonio Munhoz, who, aware of Andrade's nationalistic art engagement, suggested the meeting.¹¹⁶ From this time on, Guarnieri enjoyed special attention by the musicologist and participated regularly in Thursday gatherings at Andrade's house where other writers, musician and poets would discuss literature, sociology, art and more. Guarnieri considered those meetings crucial to his development and nicknamed them '*Universidade de Mário de Andrade*' (Mario de Andrade's University).¹¹⁷ Andrade's mentorship went beyond these times of discussion, and extended into reviews of the composer's works and active pursuit of the performance of Guarnieri's compositions by Brazilian interpreters.¹¹⁸ After a 1933 concert, Andrade reviewed Guarnieri as 'the most skilled polyphonist we have', and 'an illustrious *paulista* composer'.¹¹⁹ In 1940 Andrade noted that Guarnieri's time in France did not change the composer's nationalistic vein, instead, it helped him to polish his technique and improve his polyphonic abilities and lyricism¹²⁰ in a circumstance that somewhat mirrors the experience Villa-Lobos had in Paris two decades earlier.¹²¹

Andrade at times showed a concern with Guarnieri's inclination towards chromaticism, as he believed that such inclination could make his works too complex and unapproachable, and it could also lead to atonalism and serialism, currents that Andrade rejected in the formation of a true Brazilian musical language. In a review of a 1935 chamber concert featuring exclusively Guarnieri works, Andrade

¹¹⁴ Tyrrell, Camargo Guarnieri, 45.

¹¹⁵ Santos, *Treze Canções*, 73.

¹¹⁶ *Ibid.*, 46.

¹¹⁷ Santos, *Treze Canções*, 47.

¹¹⁸ *Ibid.*, 48.

¹¹⁹ *Ibid.*

¹²⁰ Santos, *Treze Canções*, 59.

¹²¹ Guerios, Heitor Villa-Lobos and The Parisian Art Scene.

criticized the *Sonata for Cello and Piano* and the *First String Quartet* for the overt use of chromaticism and feared that, according to Tyrrell, ‘the harmonic vocabulary could obscure the essential identity of native elements’.¹²²

However, the elements of chromaticism, elaborate planning and an avoidance of the ‘easy’ or a lack of desire to please through simplicity were characteristics in the music of Guarnieri – also found in Lacerda – and it explains perhaps a slow acceptance of his music especially in the years after his return from Europe in spite of its national traits.¹²³

It is also important to mention that one of the composers Guarnieri admired – abhorred by Andrade – was Stravinsky, whom he believed brought true innovation to musical language.¹²⁴ This sympathy Guarnieri exhibited for atonalism and that somehow permeated his works does not prove however that he was against Andrade’s objections for that current. In a 1941 letter to Hans-Joachim Koelreutter (1915–2005), a German composer and advocate for atonalism and serialism who had immigrated to Brazil in 1937, Guarnieri expresses his concern that works of music written according to that aesthetic lack beauty. He described them as exceedingly intellectual, failing to move him¹²⁵, an impression shared by Lacerda.

Guarnieri felt compelled to counter the current as anti-nationalist in an open letter to Brazilian musicians in 1950, which shows his desire to protect Andrade’s legacy after the death of his friend in 1945, who had virulently opposed it years before.¹²⁶ However, in the 60s and 70s Guarnieri did explore the current in many of his works, including his *Seresta para Piano e Orquestra* (1965), the *Seqüência*, *Coral e Ricercare* (1966) and the dodecaphonic *Choro para Viola e Orquestra* (1971)¹²⁷ and in doing so shares in the example of other nationalists that in spite of the inherent Andradian influence wrote atonal or dodecaphonic music like Francisco Mignone and notably César Guerra-Peixe (1914-1993).

¹²² Tyrrell, Camargo Guarnieri, 48.

¹²³ Ibid., 54.

¹²⁴ Silva, Camargo, 187.

¹²⁵ Ibid., 190.

¹²⁶ Silva, Camargo, 191.

¹²⁷ Ibid., 198.

Lacerda admitted that both Andrade and Guarnieri were his most important influences.¹²⁸

Eudóxia says that for Lacerda, his teacher Guarnieri ‘was everything’.¹²⁹ The affection Lacerda held for his teacher was reciprocal. Fernando Cupertino narrates an episode in Lacerda’s life which demonstrates the older master’s appreciation of Lacerda’s talent – once, at a concert in São Paulo, Guarnieri spoke with Lacerda’s mother and told her that he would waive his fee when giving private lessons to her son.¹³⁰ Guarnieri helped not only the development of Lacerda’s musical personality but would later encourage interpreters to perform his student’s works.¹³¹

There is no doubt that Lacerda had Guarnieri as the role model of a nationalist composer. But as an heir in the nationalist lineage, Lacerda was also apparently intent on safeguarding his creative genius and establishing himself by his own virtues. The composer told me in a June 2004 meeting preceding the concert I conducted of his work *Cromos*, he became a nationalist because of his own inclination towards folk music. Cupertino brings up one statement by Lacerda that provides a blueprint for the aspect of the teacher-student relationship: “students don’t compose Brazilian music because they learn it from Guarnieri....they are Guarnieri students because they write Brazilian music”.¹³² However, Eudóxia pointed out that although Lacerda’s first few lessons were difficult and at times Guarnieri would go to the extreme of tearing Lacerda’s compositions apart, telling him to write something else; he would also be very complimentary and Lacerda considered it ‘glorious’ to be complimented by Guarnieri.¹³³

¹²⁸ Vasco Mariz, “Mário de Andrade: O Guru de Mignone e Guarnieri” in Francisco Mignone, *O Homem e a Obra*, ed. Vasco Mariz et al. (Rio de Janeiro: Funarte, 1977), 32.

¹²⁹ Interview with Eudóxia.

¹³⁰ Barros, *As Canções de Osvaldo Lacerda*, 6.

¹³¹ Audi, *Osvaldo Lacerda: His Importance*, 5.

¹³² Barros, *As Canções de Osvaldo Lacerda*, 7.

¹³³ Interview with Eudóxia.

Chapter 2

The Mass of the Holy Cross: Historical Background and Context

2.1 – Introduction

Osvaldo Lacerda's *Mass of the Holy Cross* came into existence in a period of liturgical transformation in the worldwide Catholic Church. Its composition two years after the final meetings of the Second Vatican Council reflects *de facto* the intent of Brazilian composers and liturgists to adhere to the new guidelines and explore culturally relevant possibilities of musical involvement in the act of worship.

The Second Vatican Council, unique in its breadth and depth, was the culmination of a desire for change, which provided the impetus to perfect the Church's liturgical musical practices. They include, among others, the Motu Proprio *Tra le sollecitudine* by Pope Pius X in 1903 and subsequent writings throughout the first half of the twentieth-century: *Divini Cultus* (1928), *Mediator Dei* (1947), *Musica Sacrae et Disciplina* (1955) and the instruction *Sacred Music and the Liturgy* (1958).

2.2 – *Tra le sollecitudine*

The Motu Proprio *Tra le sollecitudine* was a papal decree issued by Pope Pius X in November 22, 1903. The latter part of the nineteenth-century appeared to be totally taken by excesses in liturgical music. The motu proprio had been already foreshadowed by other movements of restoration like the classical ideals of the Cecilianism in Germany and the work of the Solesmes Benedictine monks in France who worked in the restoration of Gregorian Chant to its pure state.¹³⁴

It was apparent that the motivation of congregants to attend Mass was no different than audiences heading to the theater – musical entertainment. When the Pope wrote to the Vicar of Rome, Cardinal Respighi, he sought the restoration of sacred music in the Roman Church and issued stern warnings to

¹³⁴ Fernando L. S. Duarte. *Música e Ultramontanismo: Possíveis Significados para as Opções Compositivas nas Missas de Fúrio Franceschini*. Diss. Universidade Estadual Paulista Júlio de Mesquita Filho, 2011, 54.

immediate implementation of his proposed changes.¹³⁵ In his rationale, Pope Pius X cites Pope Benedict XIV who, in his encyclical *Annun Dei* of 1749, complains of the same ills affecting the Roman liturgy¹³⁶ and considers the disappointment a foreigner would experience when coming to Rome seeking a true sacred music. Pope Pius X believed that the theatrical music played in Church replacing Psalmody “...would not be tolerated for a moment even in our second-rate concerts”.¹³⁷

Pope Pius X finished his letter to the Vicar admonishing him to spur the learning and the cultivation of Gregorian Chant in seminaries and ecclesiastical colleges of Rome and stated that Gregorian chant is appealing to the younger generations and young clerics who would divulge it locally and abroad:

“...chant is sweet, soft, easy to learn and of a beauty so fresh and full of surprises that wherever it has been introduced it has never failed to excite real enthusiasm in the youthful singers.”¹³⁸

The principles laid out by Pope Pius X instill a radical change in musical practices that would have consequences not only in Rome, but as we shall see, in Brazil as well. By the power of his authority and strong arguments to Cardinal Respighi, and consequently the Church as a whole, he imposed a judicial code of sacred music¹³⁹ that provoked a change in the decorum of the Mass, and ended the abuses of what he called “...the fatal influence of theatrical and profane arts on the sacred expression”.¹⁴⁰

Based on his views of the appropriate devotional character and sanctity of music employed in worship, Pope Pius X lays out twenty-nine principles dealing with the essence of liturgical music, its types, the liturgical text, form, length and recommends guidelines for singing and musical instrument use. In general, Pope Pius X sought the higher aspects of sanctity and universality¹⁴¹ even as he suggests that

¹³⁵ From adoremus.org, “*Tra le sollecitudine*”. (accessed August 2013)

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

local and indigenous music be subjected to the twenty-nine principles and the general characteristics of sacred music he commands.

In his most direct statement regarding a musical genre, Pope Pius X defines Gregorian chant as wholly possessing liturgical appropriateness. Pope Pius X says ‘the more a composition models after Chant, the more it will be suited to Church use’.¹⁴² And he also states:

“...the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.”¹⁴³

The Pope recognizes the paradigm shift in terms of performance practices and suggests in the fourth principle that alongside the return of Gregorian chant in the more solemn functions of the Mass, the Church should go back to classic polyphony and the music of Palestrina as it ‘agrees admirably with Gregorian Chant’. According to the Pope, the classical model of polyphony from the Renaissance has to be restored in the larger basilicas ‘where means are usually not lacking’.¹⁴⁴

As the Pope affirms the return of Gregorian chant and chant-based polyphony in the sixth principle, he is emphatic in rejecting theatrical styles. Dealing with ‘modern styles’, the Pope traces generic comments about the necessary care in selecting contemporary compositions but flatly excluding any form written for the theater, ‘especially the one in vogue in Italy in the last century’, as he denounces the conventionalism of its form and rhythms.

The recommendations establish Latin as the only language approved, as conceived in the original texts without alterations or changes in text order, and Pope Pius X forbids the use of the vernacular in solemn liturgical functions or the common parts of the Mass and Office.¹⁴⁵

¹⁴² From adoremus.org, “*Tra le sollecitudine*”. (accessed August 2013)

¹⁴³ Ibid.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

Addressing forms of compositions, Pope Pius X forbids what musically is called the ‘Cantata Mass’, or parts of the Ordinary broken into separate musical movements.¹⁴⁶ It is interesting to note that in the tenth and eleventh principles regarding the external form of compositions, one can identify liturgical elements which Pope Pius X singles out, namely Psalmody in the Vespers – which he allows to be sung in its entirety – and stylistic changes within, as he cites a *Tantum Ergo*. The Pope names the *Caeremoniale Episcoporum*, the ceremonial of Bishops, as a guide to the Vespers because it prescribes Gregorian Chant for the psalmody and permits figured music for the verses of the Gloria Patri and the hymn.

In principle twelve Pope Pius X addresses the roles of the singers, stating that Gregorian Chant should be reserved for the ministrants while the choir of Levites, laymen and the congregation’s music should retain a choral character.¹⁴⁷ The Pope excludes women from having a role in liturgical music and reserves it only for boys and men “...of known piety and probity of life”, worthy of the office they exercise.¹⁴⁸

The Pope qualifies sacred music as purely vocal but at the same time allows for instrumental accompaniment, without long preludes or intermezzo pieces. The natural choice is the organ, which should have a role of supporting the singers.¹⁴⁹ The piano, bands and other ‘frivolous’ instruments are forbidden, with the exception of outdoor Church processions, when a band is allowed for sacred music only.

In the twenty-third principle the Pope dictates that music is merely a supporting actor in liturgy and should never appear to dwarf priestly functions. He thus gives directions regarding the length of chant. He says it should never be too lengthy and specifically recommends the Gloria and the Credo to be kept short.¹⁵⁰

Finally, Pope Pius X closes his *motu proprio* with instructions to clerics to institute committees in their Churches formed by persons really qualified in sacred music to oversee the music to be performed.

¹⁴⁶ From adoremus.org, “*Tra le sollecitudine*”. (accessed August 2013)

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

These instructions clearly define the Pope's vision to the cultivation of chant and polyphony, as he directs seminaries and ecclesiastical institutions to foster the learning of chant and the establishment of *Schola Cantorum*, whenever possible, to develop polyphonic music.¹⁵¹ It is worthy of note that the Pope tells the instructors of theology to make sure students learn the principles and laws of sacred music and receive a complete education on the aesthetics of sacred art. The Pope adds a comprehensive instruction to choirmasters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, religious communities, parish priests and rectors of Churches, canons of collegiate Churches and cathedrals, to diligently observe all principles within.

The paradigm shift in liturgical music initiated by Pope Pius X had profound consequences for the Church as it spurred the creation of diocesan committees overseeing Church music adherent to the *motu proprio* and the avoidance of sensualism, modernism and theatricalism.¹⁵²

From a historical standpoint, *Tra le sollecitudini* fits within the larger picture of the Catholic Church trying to assert its authority worldwide in a time of transition and loss of influence over increasingly liberal societies and their growing separation of Church and state.

In Brazil the *motu proprio* comes on the heels of the *ultramontano* movement within the Church and its battles against Liberalism¹⁵³ and it helps reinforce the Romanization and centralization of the Brazilian Church with total obeisance to the central authority of the Vatican.¹⁵⁴ It softened the authority of lay clergy, brotherhoods and curtailed, if not extinguished, the people's participation in the Church's decision-making and liturgical endeavors,¹⁵⁵ qualities of the Brazilian Church until then.

¹⁵¹ From adoremus.org, "*Tra le sollecitudine*". (accessed August 2013)

¹⁵² Ferreira, Antonio J. "Consequências do *motu proprio* Tra le Sollecitudini em Portugal." *Nova Revista de Música Sacra* 109 (2004), 2.

¹⁵³ Fernando L.S. Duarte. "motu proprio Tra Le Sollecitudini: Fonte Historiográfica para a Análise Musical." In *Anais do XIX Congresso da ANPPOM* (August, 2009), 186.

¹⁵⁴ Cristina S. Do Prado. *Questão Religiosa no Segundo Reinado: Ultramontanismo da Igreja Contra Liberalismo do Império*. Diss. Universidade do Estado de São Paulo, 2009.

¹⁵⁵ Duarte, *motu proprio*, 190.

2.3 – Musical Panorama in Brazil

The motu proprio met a diverse musical scene in Brazilian Catholicism. The heritage of colonial times could occasionally be found in churches, but most of the music was in the style of Italian opera of the end of the nineteenth-century. However, there is also evidence of efforts to renew and purge liturgical music of profane and theatrical influences and to restore classical models. In a country of continental proportions and mixed availability of resources, one would expect such diversity as well as a slow or gradual implementation of the principles laid out by Pope Pius X.

The example of the city of Rio de Janeiro helps us describe to an extent the musical atmosphere in the larger urban centers. Since 1889 Rio was the nation's capital, and at the turn of the twentieth-century, a city of about half a million people¹⁵⁶. It had an active cultural life and was the residence of many prominent artists, painters, writers and musicians. The Catholic Church had a significant presence with 31 large parishes and over 190 smaller Churches and chapels, tended to by one Cardinal, Dom Joaquim Arcoverde de Albuquerque Cavalcanti (presiding from 1897 to 1930), two bishops, 150 priests and 539 lay clergy.¹⁵⁷ In addition, there were thirty-three orders; three collegiate choruses at the churches of *São Pedro*, *Candelária*, *Misericórdia*; nineteen hospitals, and four colleges. Importantly, there were 327 Brotherhoods and Sisterhoods, which reflects, even at the dawn of the Republic, the heritage from the Padroado regimen from colonial times.

Schubert tells us that opportunities for musical employment were abundant and served from the smaller private gatherings to larger events – composers were motivated to write music for these events and have their work appreciated by a significant number of people.¹⁵⁸

According to Schubert¹⁵⁹, at the beginning of the century in Rio, solemn masses, some offices, the blessing of the *Most Holy* and litanies were sung in Latin. The ordinary of the Mass pair Kyrie and Gloria was called 'missa', and sung mostly to figured music; Sanctus, Benedictus and Agnus Dei were

¹⁵⁶ Carvalho, *História*, 95.

¹⁵⁷ Schubert, *Música Sacra*, 14.

¹⁵⁸ *Ibid.*, 15.

¹⁵⁹ *Ibid.*, 16.

called the ‘Credo’ and sung mostly in plain chant. The office was mostly spoken, but on special days it was sung by clerics antiphonally with the choir in Matins, Lauds and Vespers. Offices did include psalmody, antiphons and hymns, like *Salve Regina*, *Magnificat* and *Te Deums*.

Masses in Portuguese were mostly spoken masses, with the inclusion of ‘cânticos’ or motets somewhat appropriate to the liturgical requirement. Also celebrated in Portuguese were the small offices, several feasts of the calendar, which were day-long events beginning with morning mass including the *Hail Mary*, *Veni Creator*, several litanies and hymns. Processions in the calendar were also celebrated in Portuguese; Schubert cites the Eucharist Procession, The Holy Week and some dedicated to particular saints.¹⁶⁰

In spite of these differences, Schubert exemplifies skillful linguistic intertwining in an early twentieth-century program of a *novena*, a nine day prayerful devotion held by the Church¹⁶¹:

1. Introdução: *Deus Vos Salve Maria*.
2. *Deus in adjutorium intende. Gloria Patri*.
3. Jaculatória: Amado Jesus, José, Ana, Maria: eu vos dou o meu coração, minha alma e vida.
4. Lítania. (In Portuguese or Latin).
5. Oração
6. Hino: Salve Rainha
7. Benção do Santíssimo.
8. Hino Final.

There were also plenty of compositions on paraliturgical or sacred occasions. The city had an active operatic community which may explain the number of religious plays or opera-like works in the first two decades of the century such as Coelho Neto’s *Pastoral*, a Christmas text compilation with musical episodes composed by Henrique Oswald, Francisco Braga and Alberto Nepomuceno. Noteworthy also are the works *Missões* by Eggers; *St Petrus* by Imperial Chapel composer Hugo Büssmeyer and the opera *Jesus* by Villa-Lobos.

The Franciscan friar *Pedro Sinzig* (1876, Linz – 1952, Düsseldorf), a German who lived most of his life in Brazil connected to the city of Petrópolis in the state of Rio de Janeiro, composed a few theatrical works, including a cantata entitled *Santa Cecília*, which premiered in Rio in 1909 at the *Teatro*

¹⁶⁰ Schubert, *Música Sacra*, 14.

¹⁶¹ *Ibid.*

Floresta.¹⁶² The friar wrote enthusiastically about his satisfaction before the first performance and his concern with presenting it appropriately, as a true opera. Friar Sinzig composed the work in German and translated it into Portuguese. In his notes he cites the high demands of the work, calling for a mixed chorus and a male chorus, children's chorus and of course, soloists.¹⁶³ The fact that Rio's largest newspaper then, the *Jornal do Commercio*, wrote effusively about the premiere illustrates the apparent tradition of concertized paraliturgical works in the city. The newspaper wrote in January 12, 1909:

'Se no ano passado coube ao Centro Católico a fama de nos presentear uma belíssima festa com a execução do Oratório Maria Santíssima, a mesma sociedade conquistou neste ano ainda maiores louros. Graças aos esforços de sua direção foi levado em cena no Teatro Floresta, no dia 9 deste mês, o drama lírico Santa Cecília, para soli, coros mistos e acompanhamento de orquestra de Frade Petrus Sinzig (op.22). Na execução tomaram parte no total 110 pessoas, entre elas um grande número de senhoras e jovens dos melhores círculos sociais de Petrópolis...'¹⁶⁴

('And if last year it was bestowed upon the Catholic Center the honor of presenting us a most beautiful feast with the presentation of the Oratorio Most Holy Mary, the same society has this year achieved even greater praise. Thanks to the efforts of its leadership, it was staged at the Floresta Theater, on the 9th day of this month, the lyric drama Saint Sicily, for soloists, mixed choruses and orchestra by friar Petrus Sinzig (op.22). 110 people were involved in the performance, amongst them a large number of ladies and youth from the higher social circles of Petrópolis...')

The presence of sacred music in the theater was generously reciprocated in the Church. Since the times of the Imperial Chapel, operatic music had found its way into the liturgy. By the turn of the century there were many accounts of abuses and excesses. The nobleman Alfredo Maria Adriano d'Escragnolle Taunay (1843–1899), the Viscount of Taunay, a writer, musician, historiographer and politician, was an admirer of the music of Nunes-Garcia and a friend of the opera composer Carlos Gomes.¹⁶⁵ He describes with sarcasm, however, a situation he saw upon attending Mass at the *Igreja da Cruz dos Militares* (The Church of the Military's Cross) in 1899¹⁶⁶:

¹⁶² Brasil-Europa, "Recordações de Pedro Sinzig", <http://revista.akademie-brasil-europa.org/CM16-06.htm> (accessed September 2012)

¹⁶³ Brasil-Europa, "Recordações de Pedro Sinzig", <http://revista.akademie-brasil-europa.org/CM16-06.htm> (accessed Sept 2012)

¹⁶⁴ Ibid.

¹⁶⁵ Revista de História, Sérgio Bittencourt-Sampaio, "Piano no Front", <http://www.revistadehistoria.com.br/secao/artigos-revista/piano-no-front>, (accessed September 2013)

¹⁶⁶ Schubert, *Música Sacra*, 20.

‘...começou a cerimônia religiosa pela overture, tão ouvida, corriqueira e estafada da *Gazza Ladra*, de Rossini. Adequado preparo para uma função religiosa, aquela saltitante protofonia da ‘Pega Ladra’! Enfim, seja tudo pelo amor de Deus!’

(‘...the religious ceremony began with the overture, so familiar, trivial and hackneyed of *Gazza Ladra*, by Rossini. ‘Adequate’ preparation for a religious function, that lilting opening of the ‘Fetch the thief!’ Well, let all be for the love of God!’)

Since the first half of the nineteenth-century, Rio de Janeiro had gradually become Brazil’s most important center for opera production, with many yearly performances of Italian operas. The city influenced other urban centers in Brazil by disseminating scores and piano reductions. There was also an overarching desire for the composition of operas in Portuguese or in native themes¹⁶⁷, a context in which Carlos Gomes found expression as the most prominent Romantic operatic Brazilian composer.

It is only natural that the operatic musical influence would penetrate the Church and raise concerns about its liturgical appropriateness. Potential abuses had been noted even from one of the fathers of the operatic movement in Rio¹⁶⁸, Manuel Araújo Porto Alegre (1806-1879) who denounced transforming the holy song into Italian operas and the *libretti* into Church hymns.¹⁶⁹ The politician and historiographer Wanderley Pinho (1890-1967) relates hearing a polka and *Rosina’s Arietta* from Rossini’s *Barber of Seville* in place of the Gloria at a mass in Rio’s Monastery of Saint Benedict.¹⁷⁰ The Italian historiographer of Brazilian music and composer Vincenzo Cernichiaro (1858-1928), who lived most of his life in Brazil, also reports these adaptations: in a Gloria, the *Laudamus* comes from a cavatina in Verdi’s *Il Corsaro*; a *Domine Deus* from a Donizetti aria; and oddly, an *Ave Maria* takes the music of *Quand j’étais roi de Béotie*, from Offenbach’s *Orpheus In The Underworld*.¹⁷¹

Schubert mentions also Handel’s *Largo*, Dvorak’s *Humoresque*, Massenet’s *Thais’ Meditation*, marches from Wagner’s *Lohengrin*, and music from Verdi’s *Aida* and *Traviata*. The Romantic repertory

¹⁶⁷ Bruno Kiefer. *História da Música Brasileira*. Porto Alegre, Brazil: Instituto Nacional do Livro, 1976, 90.

¹⁶⁸ *Ibid.*, 82.

¹⁶⁹ Schubert, *Música Sacra*, 20.

¹⁷⁰ *Ibid.*

¹⁷¹ Schubert, *Música Sacra*, 21.

was not exclusive as Schubert told of theatrical music by Pergolesi, Jomelli and Cimarosa, where sacred words replaced their original profane texts and were sung in Church.¹⁷²

Although the operatic influence was the norm, and perhaps not limited to Rio – Lacerda Duarte points out Rossini's influence over sacred music in Itu, the countryside of São Paulo¹⁷³ – there were efforts to restore the appropriateness of liturgical music, and many of these efforts were already in motion even before the motu proprio of 1903, not only in Rio but in other parts of Brazil. In Bahia, the priest Antonio Gonsalves Cortes published in 1884 a manual for the instruction of priests in proper liturgical music called *Princípios Elementares de Canto Gregoriano* (Elementary Principles of Gregorian Chant).

2.4 – Consequences of *Tra le sollecitudine* in Brazil

Three German religious men played an important role in the efforts to provide the Church with more appropriate liturgical music and connect the music to the Brazilian culture: father João Batista Lehmann (1873–1955), Pedro Sinzig, mentioned earlier, and Basilio Röwer (1877, Neviges – 1958, Rio de Janeiro).

Father Lehmann came to Brazil in 1900, living in Minas Gerais until his move to Rio de Janeiro in 1946, where he later would lead the Sacred Music Committee of the Archdiocese of Rio de Janeiro.¹⁷⁴ Father Lehmann sensed the aberrations that had taken over liturgical music in the Brazilian Church and for years composed functional music, much of which was published in the 1922 *Harpa de Sião* (Zion's Harp), a collection of sacred songs for one or two voices, with the accompaniment of the harmonium¹⁷⁵ which also contained many modern notation transcriptions of Gregorian chant seen in figure 2.1; and the collection *Cânticos Para A Semana Santa* (Songs for Holy Week).¹⁷⁶

¹⁷² Schubert, *Música Sacra*, 20.

¹⁷³ Duarte, motu proprio, 192.

¹⁷⁴ Academia Brasileira de Música, “João Batista Lehmann”, <http://www.abmusica.org.br/html/sucessor/sucessor05.html>, (accessed September 2013)

¹⁷⁵ Academia Brasileira de Música, “João Batista Lehmann”, <http://www.abmusica.org.br/html/sucessor/sucessor05.html>, (accessed September 2013)

¹⁷⁶ Molinari et al, *Música Brasileira na Liturgia II*, 11.

His music in *Harpa de São* is diatonic and written for two voices, which cannot escape the natural moments of pairing in thirds, in itself seen as a folksy quality; also, many of his compositions are in $\frac{6}{8}$, arguably fitting within a Brazilian folk element but also showing a somewhat Germanic trait. In Figure 2.2 the song *Sim, baixaste lá do céu* (Yes, thou comest from above) and its melancholic descending line exhibits a characteristic that, as we shall see later, fits within Lacerda's definition of a typical Brazilian folk melody reminiscent of the modinha and ending on a degree other than the tonic.¹⁷⁷ Criticism of Lehmann's collection includes the excessive use of sentimental Brazilian melodies from the modinha genre.¹⁷⁸

Figure 2.1 – Kyrie of *De Angelis Mass*, *Harpa de São*, 1927

I. Canto Gregoriano
No. 1. MISSA „DE ANGELIS“
 No. VIII do KYRIAL VATICANO

Ky-ri - e e - -lé i - son. (3 vezes)

Chri-ste e - -lé i - son. Ky-ri-e (3 vezes)

e - -lé i - son. Ky-ri-e * ** e - -lé i - son.

Gloria in ex.cél.sis De-o. Et in ter.ra pax ho.mi.ni.bus bo.næ vo.lun.tá.tis.

¹⁷⁷ Osvaldo Lacerda. “Constâncias Harmônicas e Polifônicas da Música Popular Brasileira e seu Aproveitamento na Música Sacra” in *Música Brasileira Na Liturgia I*, Ed. Amaro C. De Albuquerque et al (São Paulo: Paulus, 2005), 119.

¹⁷⁸ Penalva, José de A. “Gênero Modinha como Constância Da Música Brasileira e Sua Contribuição Para a Música Sacra Aculturada.”, 9.

Röwer immigrated to Brazil in 1894, landing in the Northeast city of Recife. Most of his theological and philosophical studies were held in Brazil and until his death he served in many religious capacities in the cities of Bahia, Curitiba, Blumenau and others.¹⁷⁹ A writer and musician, Röwer researched and published several works relating to the history of the Franciscans in Brazil.

Figure 2.2 – Sim, baixaste lá do céu

N.º 142. Sim, baixaste lá do céu.

P. J. B. L.

1. Sim, bai - xas - te lá do cé - u, en - tre
 2. De teu a - mor o - nt - po - ten - te não ad -
 3. Sim, a hós - tia con - sa - gra - da, Sim, o
 4. E os an - jos nos ofe - re - cem Es - ta

1. nós mo - rar vi - es - te. 'Stás pre - sen - te, Tu o dis - ses - te.
 2. mi - ro o por - ten - to, Sim, tu for - mas meu sus - ten - to,
 3. cá - lix do Se - nhor, é tua carne i - ma - cu - la - da
 4. me - sa de - li - cio - sa. Va - mos, al - mas fer - vo - ro - sas

1. Eu o cre - io, ó Se - nhor! Eu o cre - io, ó Se - nhor!
 2. Meu Je - sus e meu a - mor! Meu Je - sus e meu a - mor!
 3. E' teu sangue re - den - tor. E' teu sangue re - den - tor.
 4. Sus - ten - tar - nos dê - te pão! Sus - ten - tar - nos dê - te pão!

A pioneer in sacred music¹⁸⁰, Röwer published a manual for liturgical music with sacred songs called *Cecília* in 1906 and observed the profane influences corrupting sacred music in his book *A Música Sacra Segundo o Motu Proprio de Sua Santidade Pio X* (1907)¹⁸¹. This book was an early publication by the Petrópolis based publishing house Vozes, which quickly established itself at the beginning of the

¹⁷⁹ Franciscanos, Personagens Históricos da Província, “Frei Basílio Röwer”, http://www.franciscanos.org.br/?page_id=951 (Accessed January 2013)

¹⁸⁰ Franciscanos, Personagens Históricos da Província, “Frei Basílio Röwer”, http://www.franciscanos.org.br/?page_id=951 (Accessed January 2013)

¹⁸¹ Duarte, Motu Proprio, 192.

twentieth-century¹⁸² after being founded by another German immigrant, Franciscan friar Inácio Hinte.¹⁸³

It would remain in the beginning of the century as a publisher of Masses, motets and hymns.¹⁸⁴ Friar Sinzig, a man well versed in Gregorian chant¹⁸⁵, edited in 1907 the manual of liturgical songs called *Benedicte* (1898), in Portuguese and Latin,¹⁸⁶ which had been typographed upon his instructions in Regensburg, Germany. That collection was merged in 1910 with the publication *Cecília* and given the title *Cecília: manual de cânticos sacros*,¹⁸⁷ published by Vozes and including religious texts by several other authors. Several bishops from all over Brazil wrote in the *Preambulum* of the first edition to commend the effort, praise the friars and promise acceptance and distribution. The Bishop of Santarém, state of Pará, North of Brazil, wrote:

“Com grande satisfação examinamos o livro *Cecília*, editado pelos nossos irmãos de hábito...Os cânticos populares com as músicas variadas hão de ter grande aceitação, porque satisfazem às tradições recebidas dos antepassados e obedecem às leis da música sacra...”¹⁸⁸

(It is with great satisfaction that we examined the book *Cecília*, edited by our brothers in robes...The popular songs with varied music shall have great acceptance, because they fulfill the traditions inherited from the predecessors and obey the rules of sacred music...”)

In the Preface of their combined manual Röwer and Sinzig reveal the existence of the organ accompaniment published separately by Vozes. They also acknowledge employing music with Brazilian characteristics, as the *motu proprio* allows for music with national traits while still remaining universal¹⁸⁹:

“...usando da liberdade ahi proclamada fizemos concessões ao caracter de nossos patrícios procurando, porém, jamais ultrapassar o limite traçado: os cânticos não façam má impressão a qualquer povo de outra índole”¹⁹⁰

¹⁸² Andrade, Marcelo F. de. “Fidelidade Como Receita de Sucesso: um Estudo de Caso da Editora Vozes nas Primeiras Décadas do Século XX.” In I Seminário Brasileiro Sobre Livro e História Editorial (2004).

<http://www.livroehistoriaeditorial.pro.br/pdf/marceloandrade.pdf>, 2.

¹⁸³ Ibid.

¹⁸⁴ Ibid., 7.

¹⁸⁵ Brasil-Europa, “*Recordações de Pedro Sinzig*”, <http://revista.akademie-brasil-europa.org/CM16-06.htm> (accessed September 2012)

¹⁸⁶ Schubert, *Música Sacra*, 23.

¹⁸⁷ Andrade, *Fidelidade*, 7.

¹⁸⁸ Basílio Röwer and Pedro Sinzig. *Cecília: Manual de Cânticos Sacros*. Petrópolis, Brazil: Vozes, 1921.

¹⁸⁹ Schubert, *Música Sacra*, 23.

¹⁹⁰ Röwer, *Cecilia*, Preface.

(“...taking advantage of the freedoms here proclaimed we made concessions to the [musical] traditions of our countrymen, seeking, however, never to cross the set boundary: [that] the songs do not cause a bad impression to the peoples of any other persuasion.”)

This points out the important collaboration work between the friars and their mutual interest in providing the Church with music free of operatic and profane influences though the style remains European. The friars’ ‘concessions to the Brazilian character’ is parodic in nature rather than an accurate representation of native folk music of any specific region. Figure 2.3a shows a song based in thirds, an attribute Lacerda saw as Brazilian, and figure 2.3b shows the song *Nossa Senhora das Dores* (Our Lady of Sufferings), with a melodic contour that oddly borrows from the children’s song *Bicho Papão* (Gobbling Monster) seen in figure 2.4, which says:

Sai bicho papão lá de cima do telhado!
Deixa este menino dormir bem sossegado.

(Shoo, gobbling monster, from our roof!
Let this boy sleep in peace.)

It is plausible that this type of adaptation and usurpation led father Penalva and Lacerda years later to decry the low taste of the so called ‘accultured’ Catholic music in the vernacular common before the Second Vatican Council.

In 1908 Friar Hinte, the founder of *Vozes*, was transferred to Santos¹⁹¹ and Röwer was transferred to Curitiba.¹⁹² Friar Sinzig took leadership over the publishing house and established himself as an important voice in the religious milieu, both in Rio and nationally, as well as continuing the work of sacred music reform both he and Röwer had initiated. Friar Sinzig ventured into Catholic journalism and achieved great success editing a cultural magazine called *Voices de Petrópolis* (Voices from Petrópolis). Begun in 1907 and inspired by the German magazine called *Stimmen auf...*, *Voices* acquired almost 2000 subscribers within the first few years.

¹⁹¹ Andrade, *Fidelidade*, 9.

¹⁹² Franciscanos, *Personagens Históricos da Província, “Frei Basílio Röwer”*, http://www.franciscanos.org.br/?page_id=951 (Accessed January 2013)

Figure 2.3 – Examples from *Cecília*.

a. Bom Jesus A Vossos Pés

Bom Je - sus a vos - sos pés — Cho - raa - go - raar - re - pen - di - do o pec - ca - dor — mais in - gra - to que no mun - do tem nas - ci - do o pec - ca - dor — mai in - gra - to que no mun - do tem nas - ci - do.

b. Nossa Senhora das Dôres



Nossa Senhora
das Dôres

33

1. Vir - gem do - lo - ro - sa Que af -
2. De Si - meão as vo - zes No
3. Manda - o céu um an - jo Di -
4. Vol - ven - do do tem - plo Je -
5. Que dôr in - di - zi - vel Quan -
6. A dôr in - da cre - sce Quan -
7. No vos - so re - ga - ço Seu -
8. Sof - fre - stes, vi - ven - do Sem

1. fli - cta cho - raes Re - ple - ta de an
2. tem - plo - e - scu - taes Cru - eis pro - phe -
3. ser que fu - jaes Do ser - vo - ty -
4. sus não a - chaes; Que su - sto sof -
5. do o - en - con - traes Com a cruz as
6. do con - tem - plaes Je - sus ex - pi -
7. cor - po - a - bri - gaes, Com el - le - a - bra -
8. El - le, in - da mais, Sof - fre - stes, sof -

— 63 —

1. grus - tias,
 2. ci - as!
 3. ran - no;
 4. fre - stes!
 5. co - stas!
 6. ran - do!
 7. ça - da!
 8. fre - stes!
- Bem - di - ta se - jaes!

Côro

Bem - di - ta se - jaes, Se -

inho - ra das Dô - res, Ou - vi nos - sos

ais Mãe dos pec - ca - do - res, Ou

Figure 2.4 – Folk song *Bicho Papão*¹⁹³.



Like Röwer, Sinzig’s musical ideals were formed in Brazil, having arrived in the country as a novice in 1893. He was ordained in 1898, the same year he became a Brazilian citizen. A prolific writer, Sinzig penned forty romances, novels, translations and adaptations.¹⁹⁴ As a composer, he left behind a substantive body of work, with the majority of his compositions being sacred and a few including popular tunes and contributions to genres such as the *modinha*. Sinzig composed twelve masses, two *Te Deums*, three theatrical works and a number of liturgical pieces, mostly functional in their usage.¹⁹⁵ In his role of Church music reformer¹⁹⁶ Sinzig authored the 1929 book, *A Jóia do Cantochão* (The Joy of Gregorian Chant). A good manual explaining the basics of chant and the neumes, *A Jóia do Cantochão* is divided in two sections, one for singers and one for organists on how to accompany chant. In the Preface, the friar compares each chant to gems in a jewelry store, each with its own beauty:

‘...o canto gregoriano, considerado apenas sob o ponto de vista da arte, é o que há de mais admirável capaz de emocionar profundamente e perfeitamente adaptado aos seus fins.’¹⁹⁷
(Gregorian chant, from an artistic point of view, is the most admirable and capable to deeply move the emotions and [it is] perfectly adapted to its ends.)

¹⁹³ Yolanda de Q. Arruda. *Cantos Infantis*. São Paulo, Brazil: Vitale, 1960.

¹⁹⁴ Franciscanos, *Personagens Históricas da Província*, “*Frei Pedro Sinzig*”, http://www.franciscanos.org.br/?page_id=951 (Accessed January 2013)

¹⁹⁵ Academia Brasileira de Música, “*Frei Pedro Sinzig*”, <http://www.abmusica.org.br/html/sucessor/sucessor05.html>, (accessed September 2013)

¹⁹⁶ *Ibid.*

¹⁹⁷ Pedro Sinzig, *A Jóia do Canto Gregoriano: Manual Para Cantores e Organistas*, 2nd Edition. Rio de Janeiro, Brazil: Santa Cecília Editora Musical, 1929. Preface.

Figure 2.5 shows a sample from that manual, in which we see how precise and well done is the instruction given by the friar.

Figure 2.5 – Sample from *A Jóia do Canto Gregoriano*



In 1941, Sinzig created the periodical *Música Sacra*, aimed at instructing and propagating proper church music. Out of his concern with the formation of choir masters versed in ecclesiastical rules guiding Church music, such as *Tra le sollecitudine*, two years later he founded the School of Sacred Music in Petrópolis. The Brazilian Academy of Music points out that Sinzig acted as a consultant to many Brazilian composers in matters of sacred music, including his friend Heitor Villa-Lobos, who dedicated his *Saint Sebastian Mass*¹⁹⁸ to Sinzig.

Describing some of his efforts in the first decade to reform Catholic Church music, Sinzig tells us of an experience in 1908 in Petrópolis:

Com a ajuda de um coral feminino que já se dedicava há muito à música procurei tornar as cerimônias mais solenes. Aos poucos, o coro conseguiu executar belas composições, entre elas muitas do incomparável e admirável artista Peter Griesbacher, um dos grandes no reino da música sacra¹⁹⁹.

¹⁹⁸ Sinzig, *A Jóia do Canto Gregoriano*, Preface.

¹⁹⁹ Brasil-Europa, “Recordações de Pedro Sinzig”, <http://revista.akademie-brasil-europa.org/CM16-06.htm> (accessed September 2012)

(With the help of a women's chorus long dedicated to [serious] music, I tried to make ceremonies more solemn. Little by little, the chorus was able to sing beautiful compositions, amidst them many by the incomparable and admirable artist Peter Griesbacher, one of the greats in the realm of sacred music.)

The statement above reveals Sinzig's admiration for one of the most prominent voices in the Cecilian restoration movement in Germany, a composer of strict Catholic music based on Renaissance polyphony and a profound admirer of Palestrina.²⁰⁰ Sinzig shares an even more revealing experience that took place that year, one involving Cardinal Arcoverde, an important figure later responsible for implementing the *motu proprio* in Rio. In Sinzig's words:

Alguns anos antes tinha sido realizado em Salvador o primeiro Dia dos Católicos do Brasil, e já então tinha-se levantado a questão de escolher-se o Rio de Janeiro para o segundo Dia dos Católicos. Os organizadores nomearam-me como membro de uma comissão e deram-me a seção de Música Sacra, o que publiquei mais tarde em 'Vozes de Petrópolis'. [...] Sua Eminência o Cardeal Arcoverde mostrou tanto interesse pela verdadeira música litúrgica que enviou um de seus sacerdotes a Roma e apoiou a Schola Cantorum formada pelo Cônego Alpheu com vozes de meninos e homens. // Este coro foi o que executou a 'Missa Eucarística', acompanhada por pequena orquestra sob a regência de seu fundador na missa pontifical, obra de autoria do compositor italiano L. Perosi²⁰¹

(A few years ago the first Day of Catholics took place in Salvador and the city of Rio de Janeiro was chosen for the second Day of Catholics. The organizers nominated me as head of a committee and offered me the section on Sacred Music, all of which I later published in the *Voices from Petrópolis*. [...] His Eminence Cardinal Arcoverde expressed so much interest in the true liturgical music that he sent an emissary to Rome and supported (in Rio) the formation of a Schola Cantorum by canon Alpheu formed by voices of boys and men. // This was the chorus that performed the 'Eucharist Mass', accompanied by a small orchestra under its founder at the pontifical mass, by Italian composer L. Perosi.)

The German-born Franciscan friars were not the only ones involved with purging church music from the excesses it contemplated at the end of the nineteenth-century. A prominent figure in this process was Brazilian composer Alberto Nepomuceno (1864–1920). Nepomuceno, considered one of the pioneers in musical nationalism in Brazil, had been involved from the latter

²⁰⁰ James Garratt. "Performing Renaissance Church Music in Nineteenth-Century Germany: Issues and Challenges in the Study of Performative Reception." *Music & Letters* 83, no. 2 (May 2002), 219.

²⁰¹ Brasil-Europa, "*Recordações de Pedro Sinzig*", <http://revista.akademie-brasil-europa.org/CM16-06.htm> (accessed September 2012)

part of the nineteenth-century with two distinct projects in sacred music: the revival of Nunes-Garcia as a national composer of original sacred works and the restoration of classic Catholic music in Rio, through the efforts of music critic José Rodrigues Barbosa (1857–1939).²⁰² In the former project there is significant evidence that Nepomuceno promoted, amidst other efforts, the performance and publication of Nunes-Garcia's *Requiem* and *Mass in Eb Major*, the *Festiva Mass*, works that according to Appleby had not been heard in Brazil for many years.²⁰³ In the latter project Nepomuceno foreshadows the 1903 *motu proprio*; his advocacy through writing as well as his composition of liturgical music significantly impacted the renewal efforts.

Rodrigues Barbosa garnered the support of two newspapers, the *Jornal do Commercio* and the *Gazeta de Notícias*²⁰⁴, publications that gave voice to his articles and those of his supporters and tried to sway public opinion to the cause. Goldberg points an October 7, 1895 article in which Barbosa provides the rationale for his cause:

Nenhum esforço nos parece mais louvável que o de emprender dar á parte musical do serviço divino a dignidade austera e a elevação artistica que desaparecerão quasi inteiramente das ceremonias e das solemnidades do culto catholico nesta Capital.²⁰⁵

(No effort seems to us more laudable than the one to confer upon the musical part of the divine service the austere dignity and artistic grandeur which have almost completely disappeared from the ceremonies and solemnities of the Catholic service in this capital.)

In the same article Barbosa explains that both Church congregants and musicians needed common goals, specifically understanding that music is in the service of the liturgy and that theatrical art needs to be put aside in favor of an aesthetics that evokes a prayerful spirit and facilitates liturgical mysticism.

Barbosa specifically points to Gregorian Chant and the Renaissance style of Palestrina as examples:

A renovação do canto gregoriano e da musica palestriniana é desejada pelos catholicos, porque esse canto é para elles uma tradição santa, e porque essa musica que teve nelle sua

²⁰² “Alberto Nepomuceno e a Missa de Santa Cecília de José Maurício Nunes Garcia.” *Anais do VI Encontro de Musicologia Histórica* (July 2004), 35.

²⁰³ *Ibid.*, 2.

²⁰⁴ *Ibid.*, 3.

²⁰⁵ *Ibid.*, 4.

origem, conserva seu espirito e sua significação sob a castidade e riqueza de suas vestes: é desejada pelos artistas, porque os cantos seculares das antigas idades christãs encerrão thesouros de expressão melodica, tocante, profunda, ingenua, ardente, e porque a musica do seculo XVI offerece á sua admiração modelos incomparaveis de uma arte delicada e de uma sciencia infinita.²⁰⁶

(The renewal through Gregorian chant and of the music of Palestrina is to be desired by Catholics, for this chant is to them a holy tradition and because the music that was born out of it preserves its spirit and meaning under the chastity and richness of its garbs: it is to be desired by artists, for the centurial chants of old Christian ages contain treasures of melodic, poignant, profound, simple, and passionate expressions and because music from the sixteenth-century offers their senses incomparable models of a delicate art and an infinite science.)

Barbosa's manifest ends by suggesting that artists, composers, and interested Catholics in general form an association with the goal of fostering chant and the music of Palestrina and work to 'expel from Churches the symphonists and profane composers'.²⁰⁷

Nepomuceno, who on his October 9, 1895 letter had joined Barbosa's movement, also complains about the excesses and the adaptation of liturgical texts like *O Salutaris* and *Tantum Ergo* to profane melodies, and suggests:

Os nossos esforços não devem tender sómente para a reforma da musica sacra figurada ou instrumental, mas tambem a uniformisar o canto gregoriano, tratar da adaptação de um methodo único de ensino em todas as dioceses brasileiras á formação de córos, escolas de canto para meninos não só nas cathedraes como nas igrejas principaes das capitaes, como matrizes, etc.²⁰⁸

(Our efforts should not lean only on the reformation of figured or instrumental sacred music, but also to standardize Gregorian Chant, deal with the adaptation of a single teaching choral method for all Brazilian dioceses, school of singing for boys not only in the cathedrals but also principal Churches of capitals, etc.)

In his letters supporting the movement, Nepomuceno, who had recently arrived from a period of organ studies in Europe at the *Schola Cantorum*²⁰⁹, saw a universal quality in the models of the regulatory letter to the Italian dioceses published by Cardinal Carlo Laurenzi (1821–1895) of the Sacred

²⁰⁶ Goldberg, Alberto Nepomuceno e a Missa Santa Cecilia, 35.

²⁰⁷ Ibid., 4.

²⁰⁸ Ibid., 7.

²⁰⁹ Ibid., 14.

Congregation of Rites in September 24, 1894 and approved by Pope Leo XIII²¹⁰. It is arguable that Nepomuceno was influenced by renewal currents in Europe – Cecilianism and *Kulturkampf*: Goldberg²¹¹ cites also the possible influence of musicologist and French critic Joseph Louis d’Ortigue (1802–1866) and his 1853 *Dictionnaire liturgique, historique et théorique de plain-chant et de musique d’Eglise, au Moyen Age et dans les temps modernes* which points out the danger of ‘religious sentiment’ being the main virtue to determine the types of music to be used in Church.

The movement did not achieve its intended results as the Archbishop in Rio at the time, Dom João Ferdinando Esberard (Barcelona, 1843 – Rio, 1897) did not agree to the movement, even after it was joined by clerics, the Viscount of Taunay and others; Goldberg points out a lack of interest by the laity in adhering to the cause. The advent of a new head of the Church in Rio, with the appointment of Dom Joaquim Arcoverde de Albuquerque Cavalcanti (1850–1930), who would be elevated to Latin America’s first Cardinal in 1905 by Pope Pius X, brought the movement’s newspaper campaign renewed momentum, especially after joining forces with the Artistic Center of Rio, presided over by composer Leopoldo Miguez (1850–1902). The Cardinal appointed a committee to bring proposed solutions and in 1898 Nepomuceno’s ideas were selected, entitled *Projeto de Regulamentação da Música Sacra*, and published by the *Jornal do Commercio* in March 23, 1898.²¹² In its fourteen articles, it prescribed rules for the use of Latin language in solemn occasions and conditionally the vernacular in others, the appropriate ways of employing the organ, the establishment of Gregorian Chant and the unity of movements.

The effort to suppress theatrical music from the Rio Churches encountered opposition from musicians and the public in general. Since the mid-1800s Rio had seen an effervescence of operatic works, the creation of the National Opera and the appearance and establishment of Carlos Gomes as the prominent native composer, even if the style of his music was wholly Italianate. In the year of 1859 alone,

²¹⁰ Goldberg, Alberto Nepomuceno e a Missa Santa Cecilia, 35.

²¹¹ Ibid, 6.

²¹² Ibid, 9.

Rio had seen seventeen operas, with seventy-three performances.²¹³ This flurry of activity would only diminish at the turn of the century and the onset of the nationalist movement. Notwithstanding, the Catholic authorities understood the need to preserve the musical status quo as a means to secure the support of congregants.

The promulgation of the *motu proprio* in 1903 rendered Nepomuceno's project effectively obsolete, although an official position from the Church would only take place in 1921 through a letter from the office of the Cardinal.

Nepomuceno's importance to the history of Brazilian music goes beyond his role in nationalism – his accomplishments in the field of sacred music are relevant even if they did not provoke immediate changes in the sacred-liturgical environment. He composed thirteen sacred works – relatively few if compared to his whole output; stylistically they are simpler than the bulk of his oeuvre, tending to follow the liturgical text literally and have modal characteristics.²¹⁴

Among his sacred works, the *Mass to the Immaculate Virgin*, composed in 1914 and dedicated to Cardinal Arcoverde, has special significance as the summation of Nepomuceno's views on sacred music and his training as an organist. It has artistic importance as it foreshadows works by other composers from the beginning of the century and great historic value as a composition from a transformative period in Brazilian sacred music. For the latter reason and for the interesting parallels it elicits to the *Mass of the Holy Cross* composed fifty-two years later, it is to a lesser degree the historical equivalent of Lacerda's work.

First performed in 1915 at the festive occasion of the Cardinal's episcopal Jubilee at the Candelária Church ²¹⁵, the *Mass to the Immaculate Virgin* calls for a chorus of two equal voices splitting occasionally into three- or four-part harmony. The score, published by E. Bevilacqua, requires organ accompaniment only. The role of the organ goes beyond mere accompaniment and is threefold: it

²¹³ Kiefer, *História*, 92.

²¹⁴ Goldberg, Alberto Nepomuceno e a Missa Santa Cecília, 17.

²¹⁵ *Ibid*, 21.

provides the harmonic foundation, supports the voices by doubling a few passages and helps the formal structure through short Preludes and transitions.

The work sets the ordinary in six movements, all in Latin – Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. Following the tradition at the time, it does not involve people's participation, employing just the chorus, with short soloistic passages in the *Christe, Gratia agimus tibi, Qui tollis*, Benedictus and Agnus Dei texts. Nepomuceno does not furnish chanted incipits – sung likely by the celebrant – and both Gloria and Credo's choral singing start respectively with *Et in terra pax* and *Patrem omnipotentem* texts, preceded by the organ.

Nepomuceno used compositional devices and musical aspects common in the music of the Renaissance to give the Immaculate Virgin Mass a more austere and 'classic' sound: it is a cyclic Mass; in many passages the writing resembles chant; it does have a modal flavor although written in a diatonic language; it has imitative counterpoint and finally, the aspects of word-painting technique in application to the meaning of the text and affect. These qualities are present throughout the Mass and the text below illustrates some of the occurrences.

The cyclic aspect is given by the opening motive, as seen in figure 2.6. Nepomuceno uses this motive as central to the Mass and it appears at the first and last Kyries, the start of the Gloria and its final section – aside from slightly modified at its very end; at the beginning and end of the Credo; and at the Agnus Dei – in its opening and before the words *Agnus Dei dona nobis pacem*, and also at the very end, played by the organ solo, emphasizing its importance. There are other instances of reutilization of vocal material – the first Kyrie comes back later in the music for *Quoniam tu solus Sanctus*, seen in figure 2.8.

Figure 2.6 – A. Nepomuceno – Immaculate Virgin Mass – motive 1



The vocal and accompaniment writing is, at times, reminiscent of chant. The beginning of the Kyrie illustrates that, as seen in figure 2.7. The ascending line of the unifying motive is followed by the opening vocal line, *Kyrie eleison* descending from D to A. The bar displacement is another way Nepomuceno emphasizes the free aspect of chanting – the syncopation from measures 4 – 8 neatly illustrates that quality.

Figure 2.7 – A. Nepomuceno – *Immaculate Virgin Mass*, excerpt from the Kyrie

· Alberto Nepomuceno.

ANDANTE MAESTOSO

I Ky - - -

II Ky - - -

ORGAN *mf legato*

④ ①

① ④

- - rie e - lei - son Ky - - ri -

- - rie e - lei - son Ky - - ri - e

p

p

The Kyrie, Gloria, Credo and Agnus Dei stay around a D-Minor tonality and except for a unique section in the Credo, do not stray far from that key. The Sanctus and Benedictus are in D-Major, however. The unifying motive from a final D to A dominant has notwithstanding an Aeolian quality to it and some passages show Nepomuceno's apparent desire to emphasize the modal element.

Imitation is present throughout the Mass but perhaps not as often as one would expect from a work emulating Renaissance models. Figure 2.8a/b shows two instances of slightly more elaborate counterpoint, although the vocal writing is in general divided evenly between homophony and polyphony.

Figure 2.8a – A. Nepomuceno – *Immaculate Virgin Mass*, excerpt from the Gloria, m.93-109

1.º TEMPO

Quo - ni - am tu so - lus san - ctus: *p*

1.º TEMPO

Quo - ni - am tu so - lus san - ctus: tu

p *cres.* *f* *p*

Tu so - lus Do - mi - nus; Tu so - lus al - tis - si - mus Je - su

so - lus Do - mi - nus Tu so - lus al - tis - si - mus Je - su

cres. e rall.

Figure 2.8b – A. Nepomuceno – *Immaculate Virgin Mass*, excerpt from the Gloria, m.111-119

1.º TEMPO

Cum San - cto Spi - ri - tu Cum

Cum San - cto Spi - ri - tu

f *cres.*

San - cto Spi - ri - tu

Cum San - cto Spi - ri - tu

The word-painting and affect aspects are apparent in the text *Tu solus altissimus*, especially in the Gloria measures 105–108, when the voices echo an ascending *arpeggio* on D-Minor, as seen in figure 2.8a; also in the Credo in *Et resurrexit*, measure 113 and in *ascendit in coelum* in measures 124–126.

One of the most fascinating passages comes in the Credo, through harmonic sequences not seen in other parts of this Mass, as seen in figure 2.9. In a sense, the composer allows himself flexibility from his strict principles in order to achieve a powerful affect. In the only non-vocal passage in the entire work, the organ goes through a series of unexpected keys, starting from the G-Minor of the *et sepultus est* to the dominant of D-Major right before the text *et resurrexit*, avoiding for the most part chords in root position and giving the whole passage an unsettling quality, dissipated only at the resurrection text.

Nepomuceno certainly intended his *Immaculate Virgin Mass* to be nothing more than sacred music essential to a proper liturgical setting at that time in Rio and perhaps the country. His training as an organist and early European influences certainly affected the work's conception. However, some interesting parallels exist with works composed at later periods, which were also influenced by the push to provide the Church with music proper to the Mass.

Nepomuceno's *Immaculate Virgin Mass* foreshadows Villa-Lobos' *Saint Sebastian Mass*, composed twenty-three years later. Villa-Lobos' Mass, composed in 1937 and dedicated to the reformer Friar Pedro Sinzig is a much more elaborate work, albeit unaccompanied, but it shares the common aspects of the Renaissance polyphonic ambience, the use of equal voices, the vitality of the Credo, which assigns distinct passages to different parts of the text, the modal 'flavor' and chant-like passages. Villa-Lobos' Mass also stands out in the output of a nationalistic master who, like Nepomuceno, employed freely traits of Brazilian music in their works. The *Saint Sebastian Mass* provided the Church with a worthy sacred composition full of devotion and mystery, containing several genuinely *Villa-Lobian* traits as all his compositions do.

Figure 2.9 – A. Nepomuceno – *Immaculate Virgin Mass*, excerpt from the Credo, m.77-118

The musical score is for the Credo from the *Immaculate Virgin Mass* by A. Nepomuceno, measures 77-118. It is written in G major (one sharp) and 4/4 time. The score consists of two vocal parts (I and II) and a piano accompaniment. The lyrics are in Latin. The score includes dynamic markings (*pp*, *ppp*), a tempo marking (*ADAGIO= con molto sentimento*), and a copyright symbol (*©*).

First System (Measures 77-80):

- Vocal I:** - dit de coe - - - lis. Et in-car - na - tus est de
- Vocal II:** coe - - - lis. Et in-car-na - tus
- Piano:** Accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamic marking: *ppp*.

Second System (Measures 81-84):

- Vocal I:** Spi-ri-tu San - - - - cto. Ex Ma-ri - a vir - gi - ne: et
- Vocal II:** est de Spi-ri-tu San - - cto.
- Piano:** Accompaniment with a melodic line in the right hand and a bass line in the left hand.

Third System (Measures 85-88):

- Vocal I:** ho - mo fa-ctus est.
- Vocal II:** Cru - ci - fi - xus e - ti am pro no - bis
- Piano:** Accompaniment with a melodic line in the right hand and a bass line in the left hand.

Figure 2.9, continued

The musical score is divided into two main sections. The first section features a vocal line for voice II and a piano accompaniment. The vocal line has the lyrics: "sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est". The piano part includes dynamic markings *p* and *pp*, and a *rall.* instruction. The second section is marked *MAESTOSO* and features vocal lines for voices I and II, and a piano accompaniment. The vocal lines have the lyrics: "Et re-sur-re-xit ter-ti-a di-e se-". The piano part includes dynamic markings *f* and *liberamente*, and fingerings are indicated with circled numbers 1, 3, and 4.

Even if Nepomuceno did not conceive his Mass as a nationalistic work, it would be unwise to disregard it entirely as such. For a composer who had transformed the genre of song in Brazil²¹⁶ and who was and is considered by many the pioneer of nationalistic music, with titles such as *Série Brasileira* (Brazilian series), *Galhofeira*, *Modinhas Brasileiras*, *Hino ao Ceará*, among others, it is plausible that upon a deeper analysis, his own peculiar Brazilianism is present in his Mass.

²¹⁶ Audi, *Oswaldo Lacerda: His Importance*, 20.

Finally, the *Immaculate Virgin Mass* stands as an early twentieth-century centerpiece of the ‘new’ Catholic music in Brazil post- *Tra le sollecitudine*. That Nepomuceno would compose a simple work for such a solemn occasion – attended by the nation’s President and ministers, prelates and Church authorities²¹⁷ – speaks clearly to the composer’s commitment to and passion for establishing a new style in the music of the Brazilian Church.

2.5 – Divini Cultus, Mediator Dei, Musica Sacrae et Disciplina: Instruction for Sacred Music and Liturgy

Four overarching papal instructions on sacred music followed Pius X’s 1903 Motu Proprio and in general systematized or added specific instructions. Pope Pius XI issued the Motu Proprio *Ad musica sacrae restitutionem* in November of 1922 and the apostolic constitution *Divini cultus sanctitatem* on December twentieth, 1928²¹⁸; his successor Pope Pius XII issued the encyclicals *Mediator Dei* on November twentieth, 1947 and *Musica sacrae et disciplina* on Christmas Day, 1955; and *Sacred Music and the Liturgy*, published in 1958 by the Congregation of Rites²¹⁹. All these documents served as a source of guidance to liturgical committees, seminaries and dioceses around the world. *Sacred Music and Liturgy* provided foundational aspects for most of the instructions regarding music on the *Sacrosanctum Concilium* of the Second Vatican Council.²²⁰

Ad musica sacrae restitutionem confirms the authority of the Holy See over the Pontifical Institute for Sacred Music, created in 1911 by Pope Pius X²²¹ and offered further instructions and the Institute’s statutes.

In *Divini cultus sanctitatem* Pope Pius XI exhorts against ‘strangers or mute spectators’²²² and he encourages the faithful by stating:

²¹⁷ Goldberg, Alberto Nepomuceno e a Missa Santa Cecília, 20.

²¹⁸ Holy See, *Divini Cultus Sanctitatem*, http://www.vatican.va/holy_father/pius_xi/apost_constitutions/documents/hf_p-xi_apc_19281220_divini-cultus-sanctitatem_lt.html (accessed September 2013)

²¹⁹ Susan Benofy. “Buried Treasure.” *adoremus.org* (2001). <http://www.adoremus.org/BuriedTreasure.pdf>, 3.

²²⁰ *Ibid.*

²²¹ Pontificio Istituto di Musica Sacra, “Note Storiche” <http://www.musicasacra.va/content/musicasacra/it/note-storiche.html>, (accessed September 2013)

²²² Ernest B Koenker. “Objectives and Achievements of the Liturgical Movement in the Roman Catholic Church since World War II.” *Church History* 20, no. 2 (June 1951).

In order that the faithful may more actively participate in divine worship, let them be made once more to sing the Gregorian Chant, so far as it belongs to them to take part in it. It is most important that when the faithful assist at the sacred ceremonies ... they should not be merely detached and silent spectators, but filled with a deep sense of the beauty of the liturgy, they should sing alternately with the clergy or choir, as it is prescribed²²³.

Noguer²²⁴ defines the spirit of this apostolic constitution as "...when people know the hidden treasures of the liturgy, and understand what they see and hear in the temple...liturgical restoration will be finished and we will have reached the desires of Pius X".

Pope Pius XII clearly continues the sacred music reformation initiated by his predecessors. In *Mediator Dei*, he touches upon a more mystical aspect, that of internal worship²²⁵, as individuals come to the love of things unseen drawn by God.²²⁶

Its opening articles emphasize the union of Christ and His Church, citing Ephesians 2:19-22 and stress the need for proper liturgical rites serving the mystic communion while reaching the whole body of congregants. As Pope Pius XII puts it:

Every impulse of the human heart, besides, expresses itself naturally through the senses; and the worship of God, being the concern not merely of individuals but of the whole community of mankind, must therefore be social as well.²²⁷

Mediator Dei emphasizes the appropriateness of the Latin language, Gregorian Chant as the Church's own music, the discriminate exercise of priesthood, the judicial use of old rites, and the fostering of congregational singing, among other liturgical recommendations. Its great emphasis, however, is on the Eucharist; in Articles 66-80 the document beautifully describes the meaning of the sacrifice of Christ, His oblation and His presence in the elements. The passage concludes with the following directions:

²²³ Benofy, Buried Treasure, 2.

²²⁴ José Noguer. "La liturgia y los fieles." *España Sacro Musical* I, no. 6 (1930).

²²⁵ Benofy, Buried Treasure, 2.

²²⁶ Holy See, *Mediator Dei*, http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei_en.html, (accessed August 2013)

²²⁷ Ibid.

...all the faithful should be aware that to participate in the Eucharistic sacrifice is their chief duty and supreme dignity, and that not in an inert and negligent fashion, giving way to distractions and day-dreaming, but with such earnestness and concentration that they may be united as closely as possible with the High Priest.²²⁸

Musica Sacrae et Disciplina offers additional remarks on sacred music and encourages the restoration of chant and studies in polyphonic music.²²⁹ The Pope senses that the movement is taking shape, and he wants the ‘legal code of sacred music of Pius X’ to be affirmed and inculcated anew with an emphasis on the beautiful and positive aspects of sacred music.²³⁰ Pope Pius XII reiterates the preeminence of Gregorian Chant but for the first time accedes the historical aspect of chant-based Renaissance polyphonic music.²³¹ In article 22, Pius XII admonishes artists – composers – to avoid the mindset of ‘art for art’s sake’ and oblige and follow *Tra le sollecitudine*’s rules in the creation of new and devotional music, professing themselves the truths of the faith. Pius XII authorizes the use of vernacular, popular religious singing at low Masses, as the requirement of exclusive Latin usage in solemn Masses was still prevailing.²³² In general, *Musica Sacrae et Disciplina* appears to acquiesce in the belief that music has the power to move the soul and elevate the spirit; therefore, it is the Church’s duty to carefully monitor its liturgical use, making sure it is holy (article 42), pure (article 44) and an example of true art (article 45).

The *Sacred Music and Liturgy* instruction of September 3, 1958, the Feast of Saint Pius X²³³ is a document issued by the Pontifical Institute of Sacred Music regulating the active participation of the faithful²³⁴ and uniform implementation of the reforms throughout Diocesan Directories. It was based on the 1903 *motu proprio*, the constitution *Divini cultus, Mediator Dei* and *Musica sacrae et disciplina*.²³⁵ A long document, it contains one hundred and eighteen sections, divided into four chapters. The first two

²²⁸ Holy See, *Mediator Dei*, http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei_en.html, (accessed August 2013)

²²⁹ Benofy, *Buried Treasure*, 2.

²³⁰ Richard, J Schuler. “A Chronicle of the Reform: Part II.” *Sacred Music* 109, no.2 (1982): 7-12, 9.

²³¹ *Ibid*, 3.

²³² Benofy, *Buried Treasure*, 2.

²³³ Schuler, Richard J. “A Chronicle of the Reform.” In *Cum Angelis Canere*, edited by Robert A. Skeris, 347-416. Saint Paul, MN: Catholic Church Music Associates, 1990, 362.

²³⁴ Ferdinando Antonelli,. “Instruction on Music and Liturgy.” *The Furrow* 9, no. 11 (November 1958), 701.

²³⁵ Schuler, *A Chronicle*, 363.

chapters deal with definitions and general principles, outlining the differences between liturgical acts – more solemn or official acts of the Church – and pious exercises, acts inside or outside of the Church. These two chapters go on to define high Mass – solemn if assisted by priests – and low Mass, in the vernacular. Sections four through ten define various terms, such as Gregorian Chant, sacred polyphony, modern sacred music, sacred music for the organ, popular religious chant, religious music.

The third chapter of the *Sacred Music* instruction deals with the liturgical acts involving the use of sacred music, the use of resources as chant books and musical instruments, and also people's formation and their involvement in liturgical acts.²³⁶ The most interesting aspect relates to the participation of the faithful in the Mass as Schuler pointed out:

Anyone truly wishing to understand such conciliar directives as *actuosa participatio populi* must read the 1958 instruction where participation of the faithful is clearly spelled out²³⁷.

In several articles the Instruction encourages and establishes participation by the faithful, outlining stages of involvement. For example, regarding Solemn Mass it states:

...In the first stage the liturgical responses are sung by all the faithful. These are: *Amen; Et cum spiritu tuo; Gloria tibi, Domine; Habemus ad Dominum; Dignum et iustum est; Sed libera nos a malo; Deo gratias.*

...In the second stage all the faithful sing, in addition, parts of the Ordinary of the Mass, namely: the *Kyrie eleison; Gloria in excelsis Deo; Credo; Sanctus, Benedictus; Agnus Dei.* ...if they are unable to sing all of them, there is nothing to forbid assigning the simpler parts of the Ordinary, such as the Kyrie eleison, Sanctus-Benedictus, Agnus Dei, to be sung by the faithful, while the Gloria in excelsis and Credo are sung by the Schola Cantorum.

...In the third stage all present are so well versed in Gregorian Chant that they can also sing parts of the Proper of the Mass. This full participation in chant is to be urged especially in religious communities and in seminaries²³⁸.

As stated by Schuler²³⁹, the Instruction sets precisely the path for the parish, the priests, the Church musician, and the congregants. It offers detailed guidelines for High Mass, Low Mass, Divine Offices, establishing what chants to sing, what Missal books to use, the appropriate times and modes for

²³⁶ Antonelli, Instruction, 703.

²³⁷ Robert A Skeris, ed. *Cum Angelis Canere: Essays On Sacred Music and Pastoral Liturgy in Honor of Richard J. Schuller*. Saint Paul, MN: Catholic Music Associates, 1990, 361.

²³⁸ <http://www.adoremus.org/1958Intro-sac-mus.html>. (accessed September 2013)

²³⁹ Skeris, *Cum Angelis Canere*, 362.

organ participation, in addition to emphasizing the devotional aspect of congregant participation. As a document published by those in the throes of the Second Vatican Council, it was natural that many of the conciliar directives would follow in the 1958 document's footsteps.

2.6 – The Case of Villa-Lobos

In between the manifestations described above affecting liturgical guidelines of the Brazilian Catholic Church, and the Second Vatican Council as discussed later in this work, stands the sacred output of Villa-Lobos. The composer Lacerda called 'Brazil's genius'²⁴⁰ wrote his sacred works in the period between the 1903 *motu proprio* and the years preceding the Second Vatican Council. In all these compositions Villa-Lobos demonstrated sensitivity to the transformations taking place in the Church²⁴¹ while revealing clear-sightedness in affirming his own musical creed.

Sacred works represent a small portion of Villa-Lobos' output. He wrote thirty-nine sacred choral works, listed in Appendix III²⁴², which can be grouped into three compositional periods. They are written for a variety of formations, ranging from an *Ave Maria* for voice and organ (1912) to the large scale *Magnificat-Alleluia* for alto solo, chorus and orchestra, doubled by organ. Twenty-three of these pieces were included in the collection *Música Sacra*, published in Rio by Vitale in 1952, indicating the composer's renewed interest in sacred music towards the end of his life.^{243, 244} There is a strong presence of Marianism, especially in the first group – fifteen *Ave Marias* – and musicologist Alexandre Bispo argues that these, along with an *Our Father* and the sacramental hymns *Tantum Ergo* and *O Salutaris*, were Villa-Lobos' expression of the piety he experienced growing up.²⁴⁵ In contrast, works like the

²⁴⁰ Interview with Eudóxia.

²⁴¹ Brasil-Europa, Alexandre Bispo, "Heitor Villa-Lobos", <http://www.revista.akademie-brasil-europa.org/CM72-01.htm#footnote13> (accessed January 2012)

²⁴² Ibid.

²⁴³ Jill Burleson. "Villa-Lobos's *Música Sacra*." *Choral Journal* 49, no.12 (June-July 2009).

²⁴⁴ Hoffman U Pereira. A Conductor's Study of Villa-Lobos's *Magnificat-Alleluia* and *Bendita Sabedoria*. Diss. Louisiana State University, 2005, 38.

²⁴⁵ Brasil-Europa, Alexandre Bispo, "Heitor Villa-Lobos", <http://www.revista.akademie-brasil-europa.org/CM72-01.htm#footnote13> (accessed January 2012).

Magnificat-Alleluia and *Vidapura* are expressions of freedom from the rigidity of norms usually applied to liturgical works.

His works are all in Latin, with the exception of the 1910 *Padre Nosso* – the vernacular within celebrations would not become permissible until the Second Vatican Council, although paraliturgical compositions in Portuguese were available at that time.

Villa-Lobos' sacro-musical language is, in general, more conservative than the language in his other works, especially if compared to his great instrumental works. Those, when involving voices, for instance the *Noneto* and *Choros No. 10*, are products of a far more elaborate compositional approach. This contrast is even more evident in the *Symphony No. 10, Sume Pater Patrium*, in which Villa-Lobos uses the José de Anchieta poem "De Beata Virgine" and mixes Latin, Portuguese and the Indian language Tupi.²⁴⁶

In the more conservative works the dominant force is a proximity to Renaissance-style polyphony's varied techniques and careful treatment of the Latin language.²⁴⁷ The larger – and stylistically freer – *Bendita Sabedoria* of 1958 employs however vowels, *boca chiusa*, and neutral syllables, as seen in figure 2.10, elements of Villa-Lobos style in other compositions like the *Choros No. 10* – where the lines between instrumental and vocal are blurred²⁴⁸ – and obviously found in *Preces Sem Palavras* (Prayer Without Words), seen in figure 2.11.

A brief look at his *Saint Sebastian Mass* illustrates how Villa-Lobos understood the historical and liturgical contexts surrounding him and also how he drew from his unparalleled stylistic treasure informed by folklore influences, or to use Church language in use at the time, his *anima brasiliensis*, to create works that supplanted functional classifications and ecclesial arrogations.

The *Saint Sebastian Mass*, named after Rio de Janeiro's patron saint, was composed in 1937, Villa-Lobos' second compositional period of sacred works. It is dedicated to friar Pedro Sinzig, a friend

²⁴⁶ Ibid.

²⁴⁷ Pereira, *A Conductor's Study*, 20.

²⁴⁸ Ibid., 28.

of Villa-Lobos. An *a cappella* work, it calls for a chorus of three equal voices. It is considered the closest to the liturgical requirements of the 1903 motu proprio²⁴⁹, in spite of the uniqueness of this work.

Figure 2.10 – Excerpt from Villa-Lobos' *Bendita Sabedoria*

The image displays a musical score for a three-part vocal ensemble (Soprano, Alto, and Tenor) and piano accompaniment. The score is divided into two systems. The first system, measures 41-46, is marked 'piu mosso' and features a melodic line with the lyrics 'Ah Ah Ah Ah Ah Ah' repeated across the vocal parts. The piano accompaniment provides a rhythmic foundation. The second system, measures 47-52, is marked 'allarg' and features a more complex melodic line with the lyrics 'Sa - pi - en - tia' repeated across the vocal parts. The piano accompaniment continues with a steady rhythm. The score is written in G major and 4/4 time.

The Mass sets in Latin the Ordinary of the Mass in six movements: the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. Each movement's subtitle exalts a virtue of Saint Sebastian, incorporating elements of the novena named after the Saint.²⁵⁰

²⁴⁹ Previato, "A Música Sacra em Villa-Lobos", <http://sheilapreviatosp.blogspot.com/2010/12/heitor-villa-lobos-ave-maria-6-vozes.html> (accessed September 2013)

²⁵⁰ ocatolico.com.br (accessed September 2001)

Figure 2.11 – Excerpt from Villa-Lobos' *Preces Sem Palavras*

The image displays a musical score for an excerpt from Villa-Lobos' *Preces Sem Palavras*, spanning measures 6 to 12. The score is written for a five-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts feature a mix of syllabic and melismatic passages, with lyrics including "Um!", "Nan", "Ah!", and "div". The piano part provides a rhythmic and harmonic foundation, often using chords and moving lines. Performance markings such as *simile*, *cresc. anim. poco a poco*, and *mf* are present throughout the excerpt.

The language is consistently tonal with a few instances where Church modes are used, albeit briefly. Each movement starts and ends in the same key. Villa-Lobos alternates moments of dense imitative techniques and moving homophony with chordal passages throughout the Mass, especially at cadential and structural points. The whole work takes approximately forty minutes to perform with the Gloria and Credo, at measures 224 and 255 respectively, being the longest. An in-depth analysis of such a long work would certainly be outside the scope of this dissertation, but some features are worthy of citation as they are, in our view, characteristics we find in other Villa-Lobos works. All comments below assume an SSA formation.

The Renaissance-like style is set at the beginning with the imitation of the first theme by the altos, imitated by second soprano and first soprano at fifth intervals as seen in figure 2.12.

From the onset, Villa-Lobos defines the general style and sets the atmosphere of the Mass. Moments of prayer and devotion, like this opening supplication, will also be constructed in the same way. For the best example, see the Agnus Dei in figure 2.13.

Figure 2.12 – Excerpt from Villa-Lobos' *Saint Sebastian Mass*, Kyrie

H. VILLA - LOBOS
(1937)

Andante

Ky - ri - e e - le - i - son, —

Ky - ri - e e - le - i - son, — Ky - ri - e e -

— e - le - i - son — Ky - ri - e e - le -

le - i - son, — Ky - ri - e e - le - i - son. Kv.

AGNUS DEI

39

Adagio

p

Ag - nus De - i qui tol - lis pec - ca - ta

①

p

Ag - - nus De - i qui

mun di, mi - -

②

p

Ag - nus

tol - lis pec - ca - ta mun - - di,

- - se - ré - re no - - bis, mi -

De - i qui tol - lis pec - ca - ta mun - - di,

mi - - se - ré - re no - -

- - se - ré - re no - - bis,

64

Figure 2.14 – Excerpt from Villa-Lobos' *Saint Sebastian Mass*, Credo, m.73-80

coe lis Et in-car-na - tus est de Spi-ri-tu San - to ex Ma-ri - a

coe lis Et in-car-na - tus est de Spi - ri - tu San to ex Ma-ri

coe lis de Spi-ri-tu San - to ex Ma-ri -

vir - gi-ne ex Ma-ri - a vir-gi-ne etc.

a vir gi-ne vir-gi-ne

a vir gi - ne ex Ma-ri - a vir-gi-ne

Another moment of poignancy is the *et sepultus est*, in measures 107–112, seen in figure 2.15. Here Villa-Lobos uses imitation at the fifth, followed by the second soprano and finally the first soprano is doubled at the octave by altos. It creates the impression of a responsorial Psalm tone, yet it is based on a melismatic, chant-like and plaintive melody. This Aeolian-based melody is one of the few moments of marked modal presence in the Mass.

A quite different effect is achieved in the Credo's *Deum de Deo*, presented in measures 38–46. In this passage the altos state a new theme, quite virile, in A-Minor. The first soprano, joined by the second soprano, responds with the same theme and brings it to an energetic close when the second soprano and alto perform an ascending scale; then the three voices end in unison. The passage is distinct from the preceding and succeeding ones, in its more lyrical quality. In fact, both Gloria and Credo structures are built around the text structure, and short passages like this naturally tend to have contrasting affects.

Figure 2.15 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Credo, m.107-112

The image shows a musical score excerpt from Villa-Lobos' Saint Sebastian Mass, Credo, measures 107-112. The score is written for three staves in 4/4 time, with a key signature of one flat (B-flat). The lyrics are "et se-pul - - - tus est." The music features a mix of detached and legato textures, with triplets and a march-like feel starting in measure 201.

A third example of a unique design is the Credo passage *qui cum patre*, measures 187–214 where Villa-Lobos alternates two textures – detached and legato – with moments of active counterpoint as in measures 190–195, figure 2.16. Then, starting in measure 201 the effect created is that of a march – altos detached and sopranos legato – in lines of opposing direction, as seen in figure 2.17.

Another Villa-Lobian moment in the Mass is the passage in the Gloria *Domine Deus* all the way through *Agnus Dei Filius Patris*, measures 92–142. There is great pathos under the text *Domine Fili unigenite*, when Villa-Lobos explores changing tempos, close voicing in comfortable ranges and moving homophony in mostly *p* or *pp* dynamics. The overall effect is very organ-like with 8' or perhaps soft 16' flute stops, as seen in figure 2.18. There is a feeling of peace and devotion like few other times in the Mass.

Figure 2.16 – Excerpt from Villa-Lobos’ Saint Sebastian Mass, Credo, m.190-195

Figure 2.16 shows a musical score excerpt from Villa-Lobos' Saint Sebastian Mass, Credo, measures 190-195. It features three staves of vocal music in G major. The lyrics are: "a - do - ra - tur et con - Fi - li - o si - mul a - do - ra - tur et con - Fi - li - o si - mul a - do - ra - tur et con -". The score includes measure numbers 193 and 195.

Figure 2.17 – Excerpt from Villa-Lobos’ Saint Sebastian Mass, Credo, m.201-204

Figure 2.17 shows a musical score excerpt from Villa-Lobos' Saint Sebastian Mass, Credo, measures 201-204. It features three staves of vocal music in G major. The lyrics are: "qui lo - a tempo (meno) qui lo - a tempo (meno) qui lo - cu - tus est per Pro - phe - tas". The score includes measure numbers 201 and 203, and tempo markings "a tempo (meno)" and "rall.".

Villa-Lobos then makes a beguiling switch to a 6_8 , Ab-Major and an apparent happier tone for the text *qui tollis peccata mundi*. On the surface it seems unbecfitting to the meaning of that text, especially if one looks at the acrobatics the voices do on measures 152–153, figure 2.19, but the soft dynamics it starts on and the sweet character of the melody, very folk-like, dispel any misgivings about the passage.

Figure 2.18 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Gloria, m.113-129

rit. 7 Andantino

Pa-ter om - ni - po - tens. Do - mi-ne, Fi -

rit. p

Pa-ter om - ni - - - po-tens. Do - mi-ne, Fi -

rit. p

Pa-ter om - ni - - - po-tens. Do - mi-ne, Fi -

120 rit. a tempo

li u - ni - ge - ni - te, Do - mi-ne,

rit. a tempo

li u - ni - ge - ni - te, Do - mi-ne,

rit. a tempo

- - li u - ni - ge - ni - te, Do - mi-ne,

124 pp

Fi - - - li u - ni - ge - ni - te,

pp

Fi - - - li u - ni - ge - ni - te,

128

Fi - - - li u - ni - ge - ni - te,

Figure 2.19 – Excerpt from Villa-Lobos' Saint Sebastian Mass, Gloria, m.152-153

de-pre-ca-ti-o - nem nos - tram, —

de-pre-ca-ti-o - - - nem nos - - - tram,

de-pre-ca-ti-o - - - nem nos - - - tram,

The identification of unique characteristics could be carried out in length – like the strong presence of polyrhythmics – the languid, sentimental three against two in the Sanctus seen in figure 2.20 is a design reminiscent of the Aria in the 4th *Bachianas Brasileiras*. There are also dense harmonizations, chromaticism, consistent use of syncopations, *sforzandos* and other dynamic devices, and the unidentified elements of folklore that the composer said he incorporated into the fabric.²⁵¹

One final aspect worthy of mention is the treatment of the Amens, long units within the structure, a characteristic common in the Mass and also in other Villa-Lobos sacred works²⁵² – see for example the Amen of his 1948 *Ave Maria* in figure 2.21. In the Gloria, the second species counterpoint is followed by imitation at the 4th in the sequence SSA, an inversion of the pattern employed so far. In the last twelve measures there is an interesting use of triplets and the movement ends with a *ff* 6-part chordal Amen. In the Credo the Amen is even more elaborate, with a start in C-Major in measure 233 to a combination of descending melody and ascending scales leading to a striking D-Minor cadence in measure 247 and a return to C-Major in the next eight measures. All in a moving homophony and the customary unison ending, a constant feature throughout the Mass.

Figure 2.20 – Excerpt from Villa-Lobos’ Saint Sebastian Mass, Sanctus, m.5-8

²⁵¹ Pereira, *A Conductor's Study...*, 20.

²⁵² Prevato.

Figure 2.21 – Excerpt from Villa-Lobos' *Ave Maria*, m.26-30

The musical score for Villa-Lobos' *Ave Maria*, measures 26-30, is presented in two systems. The first system (measures 26-27) features a vocal entry with the word 'A' and piano accompaniment. The second system (measures 28-30) features a vocal entry with the words 'men, A' and piano accompaniment. The score is in B-flat major and 4/4 time. The vocal parts are written for a choir, and the piano accompaniment is written for a piano. The score includes dynamic markings such as *mf* and *pp*.

All these features lead one to wonder about the potential liturgical use – if this work is to be performed at Mass, it must be quite a particular celebration. It is not an easy work to perform, requiring extensive virtuoso singing if it is to be presented appropriately. Although filled with pathos and devotional qualities, it is also full of unexpected turns, structurally and harmonically. The end result is a unique Mass. There was nothing like it at the time or even in the works of composers of later periods, and if it is made to fit the historical period of the Catholic Church to which it belongs, Villa-Lobos is telling us he will comply, but on his own terms. The same could be said of his other sacred compositions, many of which share the peculiarities described above.

Even if his compositions would be judged adversely by the Second Vatican Council's prism of 'liturgy as the people's living faith expression', their significance as high quality artistic works, some of which are in the vernacular, their characteristic religious piety and devotion, and their Villa-Lobian Brazilianism bridges the gap, if unintentionally, between what the Catholic Church wanted in the early part of the twentieth century with the new requests inspired by the advent of the Second Vatican Council.

A succinct look at his compositions shows that this 'Catholic in principle'²⁵³, the man who premiered Beethoven's *Missa Solemnis*²⁵⁴ in Brazil and conducted Bach's *B-Minor Mass*²⁵⁵, could in his motets and small forms have satisfied the functional intents of the Nepomuceno / Barbosa movement. Through his more elaborate works, like the Mass and later sacred pieces, Villa-Lobos could have satisfied even the 1960s aesthetic concepts of Penalva and Lacerda, described later in this dissertation. Through this fresh perspective, Villa-Lobos' sacred output is more than unique; it is visionary.

2.7 – The Second Vatican Council

The Second Vatican Council differs from its predecessor, the First Vatican Council of 1869 in that the First Council was a Church manifestation that dealt primarily with the affirmation of ecclesiastical doctrine while the Second Vatican Council, also concerned with doctrine, is historically known as the largest and most influential movement of liturgical renovation.

The First Vatican Council was summoned by Pope Pius IX by the bull *Aeterni Patris* of 29 June 1868. Its first session was held in St. Peter's Basilica on 8 December 1869 and the second session in 1870, with a total gathering of 764 conciliar priests.²⁵⁶ The outbreak of the Franco-Prussian war in 1870 and the annexation of Rome by the Kingdom of Italy led to its interruption. It never resumed in spite of Pius IX's

²⁵³ Brasil-Europa, Alexandre Bispo, "Heitor Villa-Lobos", <http://www.revista.akademie-brasil-europa.org/CM72-01.htm#footnote13> (accessed January 2012)

²⁵⁴ Paz, Educador, 45.

²⁵⁵ Simões, Ciranda, Cirandinha.

²⁵⁶ "Concílio Ecumênico Vaticano II, Um Novo Pentecostes", directed by M. Nogueira (São Paulo, SP: Instituto Alberione, 2012), DVD.

intent to seek asylum in Prussia and reconvene it there.²⁵⁷ The First Vatican Council was only officially closed in 1960, as preparations were taking place for the start of the Second Vatican Council.

A total of two constitutions were approved; the first was the Dogmatic Constitution On The Catholic Faith, *Dei Filius*, which was approved in April 24, 1870 and dealt with the defense of Church dogma against the errors of modern rationalism, materialism, and atheism.²⁵⁸ Topics grouped under this umbrella included: God as Creator of all things; the supernatural and divine revelation and the affirmation of Scriptures as the infallible Word of God; and faith as a fundamental principle for the definition of the Christian character and its independence of human reason and science. The second constitution, *Pastor aeternus*, experienced some controversy, as it dealt extensively with the infallibility of the Pope and his ultimate authority as the successor of the apostle Peter and the permanence of this primacy in his *cathedra*. There was fear that papal infallibility would alienate some Catholics, create difficulties for ecumenism, and provoke interference by governments in Church affairs.²⁵⁹

If the First Vatican Council was a reaction to challenges of the Church's authority by the nineteenth-century currents of liberalism, rationalism, atheism and secularism in general, the Second Vatican Council was an answer to the increasing ecclesiastical need for pastoral and evangelization demands in changing times. The world was living in a time of burgeoning new technologies, transformation of the vehicles of mass communication, changes in social behaviors, and the popularization of the guitar, rock-n-roll and the songs of protest²⁶⁰ as well as the geo-political conflicts of the Cold War.

The Second Vatican Council was officially announced on January 25th, 1959 by Pope John XXIII. His predecessors, Pope Pius XI and Pius XII had expressed the desire to establish such a council, but the outbreak of world wars had prevented them from doing so.²⁶¹ John XXIII, a profound scholar of the

²⁵⁷ Moritz, Bismarck, 220.

²⁵⁸ The Catholic Encyclopedia, Kirch, "*Vatican Council*", <http://www.newadvent.org/cathen/15303a.htm> (accessed August 2013)

²⁵⁹ The Catholic Encyclopedia, Kirch, "*Vatican Council*", <http://www.newadvent.org/cathen/15303a.htm> (accessed August 2013)

²⁶⁰ "Concílio Ecumênico Vaticano II, Um Novo Pentecostes", directed by M. Nogueira (São Paulo, SP: Instituto Alberione, 2012), DVD.

²⁶¹ "Concílio Ecumênico Vaticano II, Um Novo Pentecostes", directed by M. Nogueira (São Paulo, SP: Instituto Alberione, 2012), DVD.

history of the Church and its liturgy, called for preparatory committees that would select topics to be discussed. Bishops from all over the world were contacted and the committee was inundated with suggestions. Brazil was the country that sent the most suggestions, especially Dom Helder Câmara (1909–1999), who expressed his desire to see a renewal in the Church, more attention given to issues of caring for the poor and finally, a Catholic Church more open to dialogue with its faithful and the world.²⁶²

The council met at the Saint Peter’s Basilica, which was transformed for the official deliberations that lasted for four periods and ten sessions, as seen in table 2.1. Pope John XXIII presided over the Council until his death on June 3, 1963. His successor, Paul VI, allowed the Council to proceed but reduced the number of topical documents to be discussed from the original seventy-two to sixteen.²⁶³

Table 2.1 – Second Vatican Council Schedule.

1 st Period	October 11, 1962 through December 8, 1962
2 nd Period	September 29, 1963 through December 4, 1963
3 rd Period	September 14, 1964 through November 21, 1964
4 th Period	September 14, 1965 through December 8, 1965

The Vatican Second Council, at the end of its four periods issued nine Decrees, four constitutions and three declarations. Table 2.2 shows a concise view of these documents.

Table 2.2 – Documents Issued by the Second Vatican Council.²⁶⁴

Document Name	Document type	Promulgated by	Date Issued	Areas of Influence
<i>Inter Mirifica</i>	Decree	Paul VI	December 4, 1963	Media of Social Communications
<i>Sacrosanctum Concilium</i>	Constitution	Paul VI	December 4, 1963	Sacred Liturgy
<i>Lumen Gentium</i>	Constitution	Paul VI	November 21, 1964	Church Dogmas
<i>Orientalium Ecclesiarum</i>	Decree	Paul VI	November 21, 1964	Eastern Catholic Churches
<i>Unitatis Redintegratio</i>	Decree	Paul VI	November 21, 1964	Ecumenism
<i>Ad Gentes</i>	Decree	Paul VI	December 7, 1965	Missionary Activity of the Church
<i>Apostolicam Actuositatem</i>	Decree	Paul VI	November 18, 1965	Apostolate of the Laity
<i>Christus Dominus</i>	Decree	Paul VI	October 28, 1965	Pastoral Office of Bishops
<i>Dei Verbum</i>	Constitution	Paul VI	November 18, 1965	The Word of God, Divine Revelation
<i>Dignitatis Humanae</i>	Declaration	Paul VI	December 7, 1965	Religious Freedom
<i>Gaudium et Spes</i>	Constitution	Paul VI	December 7, 1965	Church in the Modern World
<i>Gravissimum Educationis</i>	Declaration	Paul VI	October 28, 1965	Christian Education
<i>Nostra Aetate</i>	Declaration	Paul VI	October 28, 1965	Relation with Non-Christian Religions
<i>Optatam Totius</i>	Decree	Paul VI	October 28, 1965	Priestly Training
<i>Perfectae Caritatis</i>	Decree	Paul VI	October 28, 1965	Adaptation and Renewal of Religious Life
<i>Presbyterorum Ordinis</i>	Decree	Paul VI	December 7, 1965	Ministry and Life of Priests

²⁶² Ibid.

²⁶³ Ibid.

²⁶⁴ Holy See, “Documents of the 2nd Vatican Council”, http://www.vatican.va/archive/hist_councils/ii_vatican_council/ (accessed September 2013)

A glance at table 2.2 shows the comprehensive nature of the Council and reveals the preoccupation of the Church with a world in transformation. The first constitution issued, regarding the aspect of liturgy, was the *Sacrosanctum Concilium* – the two words that start its preamble – signed by Pope Paul VI on December 4, 1963, exactly four hundred years after the Council of Trent ended.²⁶⁵ It had been debated by the conciliar priest in the first period, in session 3–18 it was amended and voted by the priests in the second period; after two rounds of votes, the constitution was finally approved with 2,147 priests in favor and only four priests against it.²⁶⁶

The constitution is divided into seven chapters, as shown below in chart 2.1 and outlined in 130 articles, plus an appendix elaborating on the revision of the calendar, specifically suggestions about a fixed date for the feast of Easter.

Chart 2.1. The Chapters of the *Sacrosanctum Concilium Constitution*

CHAPTER 1 – General Principles for the restoration and promotion of the Sacred Liturgy.

CHAPTER 2 – The Most Sacred Mystery of the Eucharist

CHAPTER 3 – The Other Sacraments and the Sacramentals

CHAPTER 4 – The Divine Office

CHAPTER 5 – The Liturgical Year

CHAPTER 6 – Sacred Music

CHAPTER 7 – Sacred Art and Sacred Furnishings

The *Sacrosanctum Concilium* constitution is a comprehensive document, addressing all aspects of the liturgical life of the Church. The Brazilian Franciscan friar Alberto Beckhäuser (b.1935), who was in Rome pursuing a doctorate in Liturgy at the time of the Council²⁶⁷, believes that its first large promulgation influenced the discussion of the other subjects the Council later addressed. According to Beckhäuser:

A tomada de posição sobre a compreensão teológica da Liturgia, fugindo do ritualismo e do legalismo reinantes, abriu caminho para uma compreensão da Igreja segundo o

²⁶⁵ Alberto Beckhäuser. *Sacrosanctum Concilium: Texto e Comentário*. São Paulo, Brazil: Paulinas, 2012, 9.

²⁶⁶ Ibid.

²⁶⁷ Franciscanos, “*Quem é Frei Alberto Beckhäuser*”, http://www.franciscanos.org.br/?page_id=35392 (accessed August 2013)

mistério, da dignidade e missão dos leigos, da compreensão dos diversos ministérios da Igreja a serviço do povo de Deus profético, sacerdotal e real.²⁶⁸

(The defining stance of comprehending the liturgy theologically, escaping the reigning ritualism and legalism, paved the way to an understanding of the Church according to its mystery, the dignity and mission of laymen, the understanding of the diverse ministries of the Church in the service of the prophetic, priestly and real people of God.)

Naturally, the first and sixth chapters are relevant to the considerations on sacred music.

The first chapter is further subdivided as seen in chart 2.2:

Chart 2.2. First Chapter, *Sacrosanctum Concilium*, sections and sub-sections; (articles).

- 1 – The Nature of the Sacred Liturgy and Its Importance in the Church's Life (5-13)
- 2 – The Promotion of Liturgical Instruction and Active Participation; (14-21)
- 3 – The Reform of the Sacred Liturgy; (22-46)
 - 3.1 – General norms; (22-25)
 - 3.2 – Norms drawn from the hierarchic and communal nature of the Liturgy; (26-32)
 - 3.3 – Norms based upon the didactic and pastoral nature of the Liturgy; (33-36)
 - 3.4 - Norms for adapting the Liturgy to the culture and traditions of peoples; (37-40)
 - 3.5 - Promotion of Liturgical Life in Diocese and Parish; (41-42)
 - 3.6 – The Promotion of Pastoral-Liturgical Action; (43-46)

The opening articles of the first chapter, rich in scriptural citations, state some general principles:²⁶⁹ the broad concept of salvation (Articles 1–5), the work of salvation through the liturgy of the Church (Article 6), the presence of Christ in the liturgy (Article 7), liturgy as an anticipation of Heaven (Article 8), liturgy as a consequence of the work of evangelization (Article 9), liturgy as a source of life to the Church (Article 10), and individual attitudes toward liturgy (Articles 11–13).

Article 14, in the second section of the first chapter includes, like the many documents by Popes Pius X, XII and John XXIII²⁷⁰, the encouragement for active participation of the faithful. It reads:

Valde cupit Mater Ecclesia ut fideles universi ad plenam illam, consciam atque actuosam liturgicarum celebrationum participationem ducantur... Quae totius populi plena et actiuosa participatio, in instauranda et fovenda sacra Liturgia, summopere est attendenda:

²⁶⁸ Beckhäuser, *Sacrosanctum*, 12.

²⁶⁹ Francisco Catão, trans. Constituição Sacrosanctum Concilium Sobre a Sagrada Liturgia. São Paulo, Brazil: Paulinas, 2011.

²⁷⁰ Benofy, *Buried Treasure*, 5.

est enim primus, isque necessarius fons, e quo spiritum vere christianum fideles hauriant;²⁷¹

(Mother Church earnestly desires that all the faithful should be led to that fully conscious, and active participation in liturgical celebrations... In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit;)

This principle of active participation, the *actuosa participatio*, is perhaps one of the most celebrated aspects of the Second Vatican Council, especially when coupled with the emphasis given on the broadening of linguistic standards to include the vernacular. Articles 27, 30 and 34 offer additional encouragement to people's participation in Liturgy. They state:²⁷²

27. Quoties ritus, iuxta propriam cuiusque naturam, secum ferunt celebrationem communem, cum frequentia et actuosa participatione fidelium, inculcetur hanc, in quantum fieri potest, esse praeferendam celebrationi eorundem singulari et quasi privatae;

(27. It is to be stressed that whenever rites, according to their specific nature, make provision for communal celebration involving the presence and active participation of the faithful, this way of celebrating them is to be preferred, so far as possible, to a celebration that is individual and quasi-private)

30. Ad actuosam participationem promovendam, populi acclamationes, responsiones, psalmodia, antiphonae, cantica, necnon actiones seu gestus et corporis habitus foveantur. Sacrum quoque silentium suo tempore servetur.

(30. To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence.)

34. Ritus nobili simplicitate fulgeant, sint brevitate perspicui et repetitiones inutiles evitent, sint fidelium captui accommodati, neque generatim multis indigeant explanationibus.

(34. The rites should be distinguished by a noble simplicity; they should be short, clear, and unencumbered by useless repetitions; they should be within the people's powers of comprehension, and normally should not require much explanation;)

²⁷¹ Holy See, "Constitution On The Sacred Liturgy Sacrosanctum Concilium" http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html (accessed August 2013)

²⁷² Holy See, "Constitution On The Sacred Liturgy Sacrosanctum Concilium" http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html (accessed August 2013)

In spite of the effort to universalize and contextualize the Latin Church's celebrations, it is noteworthy that the constitution did not eliminate the use of Latin. The first paragraph of Article 36 states: *Linguae latinae usus, salvo particulari iure, in Ritibus latinis servetur*, or 'particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites', an aspect further mentioned in Article 54 of the constitution:

54. Linguae vernaculae in Missis cum populo celebratis congruus locus tribui possit, praesertim in lectionibus et "oratione communi", ac, pro condicione locorum, etiam in partibus quae ad populum spectant, ad normam art. 36 huius Constitutionis. Provideatur tamen ut christifideles etiam lingua latina partes Ordinarii Missae quae ad ipsos spectant possint simul dicere vel cantare.²⁷³

(54. In Masses which are celebrated with the people, a suitable place may be allotted to their mother tongue. This is to apply in the first place to the readings and "the common prayer," but also, as local conditions may warrant, to those parts which pertain to the people, according to the norm laid down in article 36 of this Constitution. Nevertheless steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them)

The article above may be perceived as a slightly softened stance if compared to the 1958 *Instruction*, which dictated:

"In sung Masses Latin must be used exclusively, not only by the priest celebrant and ministers, but also by the choir and faithful. However, where a centenary or immemorial custom permits the inclusion of some popular hymns in the vernacular at the solemn Eucharistic Sacrifice (that is, at sung Masses) after the sacred words of the liturgy have been sung in Latin, local Ordinaries may allow this custom to continue 'if, taking into account the circumstances of the place and the people, they judge that it cannot prudently be eliminated' (can. 5). But the law stating that the liturgical texts themselves may not be sung in the vernacular remains in force"²⁷⁴.

The second paragraph of Article 36 authorizes the vernacular, and the third and fourth paragraphs regulate its usage by assigning ecclesiastical authorities the task of determining, with the Holy See's approval, the how and when to employ the vernacular and the usage of translations and adaptations of Latin rites. It reads:

²⁷³ Holy See, "Constitution On The Sacred Liturgy Sacrosanctum Concilium" http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html (accessed August 2013)

²⁷⁴ Holy See, "Documents of the 2nd Vatican Council", http://www.vatican.va/archive/hist_councils/ii_vatican_council/ (accessed September 2013).

§2. Cum tamen, sive in Missa, sive in Sacramentorum administratione, sive in aliis Liturgiae partibus, haud raro linguae vernaculae usurpatio valde utilis apud populum exsistere possit, amplior locus ipsi tribui valeat, imprimis autem in lectionibus et admonitionibus, in nonnullis orationibus et cantibus, iuxta normas quae de hac re in sequentibus capitibus singillatim statuuntur.

§3. Huiusmodi normis servatis, est competentis auctoritatis ecclesiasticae territorialis, de qua in art. 22 § 2, etiam, si casus ferat, consilio habito cum Episcopis finitimarum regionum eiusdem linguae, de usu et modo linguae vernaculae statuere, actis ab Apostolica Sede probatis seu confirmatis.

§4. Conversio textus latini in linguam vernaculam in Liturgia adhibenda, a competenti auctoritate ecclesiastica territoriali, de qua supra, approbari debet.

(2. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments [as in Article 63], or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended. This will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters.

3. These norms being observed, it is for the competent territorial ecclesiastical authority mentioned in Art. 22, 2, to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed, by the Apostolic See. And, whenever it seems to be called for, this authority is to consult with bishops of neighboring regions which have the same language.

4. Translations from the Latin text into the mother tongue intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above.)

This apparent anachronism did not diminish the fervor for the employment of the vernacular, experienced in the post-conciliar years. In fact, Beckhäuser has affirmed that Pope Paul VI, while acknowledging the ‘efficacy’ of the Latin rites, still expanded further the use of the vernacular.²⁷⁵ In his 1964 *Motu Proprio Sacram liturgiam*, Article 9, Pope Paul VI again allows for the vernacular in the Divine Offices stated previously in Article 101 of the constitution, and his instruction *Tres abhinc annos* of 1967 determined that the vernacular be used also in the Mass’ canon, all the rites of the sacred ordinations and in the readings of the divine office including the choral celebrations.²⁷⁶

In 1970 Pope Paul VI offered a rationale for the vernacular in the preface to the 1970 Roman Missal by stating:

Propterea congregatum, ut Ecclesiam aptaret ad proprii muneris apostolici necessitates hisce ipsis temporibus, Concilium Vaticanum II funditus perspexit, quemadmodum Tridentinum, didascalicam et pastorem indolem sacrae Liturgiae. Et, cum nemo

²⁷⁵ Beckhäuser, *Sacrosanctum*, 59.

²⁷⁶ Beckhäuser, *Sacrosanctum*, 60.

catholicorum esset, qui legitimum efficacemque ritum sacrum negaret lingua latina peractum, concedere etiam valuit: «Haud raro linguae vernaculae usurpatio valde utilis apud populum existere possit», eiusque adhibendae facultatem dedit. Flagrans illud studium, quo hoc consultum ubivis est susceptum, profecto effecit ut, ducibus Episcopis atque ipsa Apostolica Sede, universae liturgicae celebrationes quas populus participaret, exsequi liceret vulgari sermone, quo plenius intellexeretur mysterium, quod celebraretur²⁷⁷.

(Therefore, when the Second Vatican Council convened in order to accommodate the Church to the requirements of her proper apostolic office precisely in these times, it examined thoroughly, as had Trent, the instructive and pastoral character of the sacred Liturgy. Since no Catholic would now deny the lawfulness and efficacy of a sacred rite celebrated in Latin, the Council was also able to grant that “the use of the vernacular language may frequently be of great advantage to the people” and gave the faculty for its use. The enthusiasm in response to this measure has been so great everywhere that it has led, under the leadership of the Bishops and the Apostolic See itself, to permission for all liturgical celebrations in which the people participate to be in the vernacular, for the sake of a better comprehension of the mystery being celebrated.)

Along with the emphasis on people’s participation and the norms on vernacular, another important element found in the first chapter of the constitution that, as we shall see, proved fundamental for the liturgical renewal in Brazil was the emphasis on the regionalist aspect of implementation of the conciliar directives.

In the understanding that significant people’s participation in the countries of mission and lands of exotic cultures would require a more thorough consideration to liturgical renewal and possible variation in the rites, Articles 37–40, along with 44 and 46 offered clear guidance on the matter.

Article 37 speaks of the Church having no desire ‘... to impose a rigid uniformity in matters...’ and the will to ‘...respect and foster the genius and talents of the various races and peoples’.²⁷⁸ Articles 38 and 39 provide instruction regarding liturgical books *for different groups, regions, and peoples, especially in mission lands*²⁷⁹ exhorting the preservation of the spirit and unity of the rites while assigning ecclesiastical authorities the task of overseeing such changes.

²⁷⁷ Holy See, “*Missale Romanum*”, http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_missale-romanum_index_en.html (accessed September 2013)

²⁷⁸ Catão, *Sacrosanctum Concilium*.

²⁷⁹ *Ibid.*

Establishing *pastoral-liturgical action*, in the words of the constitution itself²⁸⁰, articles 44 and 46 offered the impetus for most of the ancillary symposiums of the Catholic Church in South America and Brazil in particular through the National Workshop On Sacred Music. Article 44 states:

*44. A competenti auctoritate ecclesiastica territoriali, de qua in art. 22 § 2, expedit ut instituatur Commissio liturgica, a viris in scientia liturgica, Musica, Arte sacra ac re pastoralis peritis iuvanda. Cui Commissioni, in quantum fieri potest, opem ferat quoddam Institutum Liturgiae Pastoralis, constans sodalibus, non exclusis, si res ita ferat, laicis in hac materia praestantibus. Ipsius Commissionis erit, ductu auctoritatis ecclesiasticae territorialis, de qua supra, et actionem pastoraalem liturgicam in sua ditione moderari, et studia atque necessaria experimenta promovere, quoties agatur de aptationibus Apostolicae Sedi proponendis*²⁸¹.

(44. It is desirable that the competent territorial ecclesiastical authority mentioned in Art. 22, 2, set up a liturgical commission, to be assisted by experts in liturgical science, sacred music, art and pastoral practice. So far as possible the commission should be aided by some kind of Institute for Pastoral Liturgy, consisting of persons who are eminent in these matters, and including laymen as circumstances suggest. Under the direction of the above-mentioned territorial ecclesiastical authority the commission is to regulate pastoral-liturgical action throughout the territory, and to promote studies and necessary experiments whenever there is question of adaptations to be proposed to the Apostolic See.)

While article 46 complements and expands:

*46. Praeter Commissionem de sacra Liturgia, in quavis dioecesi constituentur, quantum fieri potest, etiam Commissiones de Musica sacra et de Arte sacra. Necessarium est ut hae tres Commissiones consociatis viribus adlaborent; immo non raro congruum erit ut in unam Commissionem coalescant*²⁸².

(46. Besides the commission on the sacred liturgy, every diocese, as far as possible, should have commissions for sacred music and sacred art. These three commissions must work in closest collaboration; indeed it will often be best to fuse the three of them into one single commission.)

Along with chapter one, the other part of the constitution that would prove most significant to the liturgical renewal in Brazil was the sixth chapter on sacred music. It had been a topic thoroughly elaborated²⁸³ upon since Pope Pius X exalted the virtues of Gregorian Chant as ‘the Church’s own’²⁸⁴, and

²⁸⁰ Ibid.

²⁸¹ Ibid.

²⁸² Ibid.

²⁸³ Benofy, Buried Treasure, 5.

²⁸⁴ Adoremus, “Tra le sollecitudine”, <http://www.adoremus.org/MotuProprio.html> (accessed September 2013)

the need to preserve it alongside the riches of Palestrinian polyphony²⁸⁵ in *Tra le sollecitudine* and the edicts of the 1958 Instruction.

In its nine succinct articles, the sixth chapter's discourse encompassed a rather complex array of topics covering the dignity of sacred music (112), the solemnity of liturgy (113–114), musical formation (115), Gregorian and polyphonic chants (116–117), popular religious songs (118), sacred music in the missions (119), the organ and other musical instruments (120) and finally, the role of composers (121).

Article 112's most salient aspect refers to the link between music holiness and interaction with the liturgical action, a concept that emanated from *Tra le sollecitudine*.²⁸⁶ The Constitution states:

Ideo Musica sacra tanto sanctior erit quanto arctius cum actione liturgica connectetur, sive orationem suavius exprimens vel unanimatem fovens, sive ritus sacros maiore locupletans sollemnitatem. Ecclesia autem omnes verae artis formas, debitis praeditas dotibus, probat easque in cultum divinum admittit.²⁸⁷

(Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship.)

The principle above, while void of any specific details about the intrinsic qualities of form or genre of the music itself, has notwithstanding been fundamental in setting the religious feelings that emanated after the Council. Beckhäuser expressed this by stating that sacred music has to '...elevate hearts closer to God'.²⁸⁸

Articles 113 and 114 paint a somewhat generic picture of liturgical action by reiterating the active but solemn participation of the people, and the instructions about the language in worship, the Mass, the sacraments and the divine office, discussed in articles 36, 54, 63 and 101. Article 114 asks that cathedrals foster the formation of choruses for the preservation 'of the treasure of the Church' while telling priests and bishops to ensure 'at pains' that whenever the celebration involve music, the faithful participate.

²⁸⁵ Ibid.

²⁸⁶ Adoremus, "*Tra le sollecitudine*", articles 2 and 23, <http://www.adoremus.org/MotuProprio.html> (accessed September 2013)

²⁸⁷ Catão, *Sacrosanctum Concilium*, article 112.

²⁸⁸ Beckhäuser, *Sacrosanctum*, 137.

The next four articles offer a number of practical solutions, as seen below:

- Teaching and practice of music in seminaries, Catholic institutions and schools. (115)
- Careful training of teachers of sacred music. (115)
- Foundation of higher institutions of sacred music. (115)
- Genuine liturgical training of singers, especially boys, and composers. (115)
- The Roman liturgy should prioritize Gregorian Chant. (116)
- Other types of music, especially polyphonic, may be judiciously included. (116)
- Preparation of critical editions of Gregorian Chant books. (116)
- Preparation of editions of simpler Gregorian melodies. (117)
- Careful fostering of popular religious songs. (118)

Article 119 is of special significance for the Brazilian Church, as it establishes the guidelines for sacred music in mission lands. The text of the article reads:

119. Cum in regionibus quibusdam, praesertim Missionum, gentes inveniantur quibus propria est traditio musica, magnum momentum in earum vita religiosa ac sociali habens, huic musicae aestimatio debita necnon locus congruus praebeatur, tam in fingendo earum sensu religioso, quam in cultu ad earum indolem accommodando, ad mentem art. 39 et 40. Quapropter in institutione musica missionariorum diligenter curetur, ut, quantum fieri potest, traditionalem earum gentium musicam tam in scholis quam in actionibus sacris promovere valeant.²⁸⁹

(119. In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius, as indicated in Art. 39 and 40. Therefore, when missionaries are being given training in music, every effort should be made to see that they become competent in promoting the traditional music of these peoples, both in schools and in sacred services, as far as may be practicable.)

²⁸⁹ Holy See, "Constitution On The Sacred Liturgy Sacrosanctum Concilium" http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html (accessed August 2013)

The aspects of ‘peoples who have their own musical traditions’ and ‘adapting worship to their native genius’ would appear frequently in religious literature in Brazil and generated much of the discussions in the meetings regarding liturgy that happened subsequently in South America.

Article 120 discusses the use of musical instruments, assigning the organ the magistral liturgical role while other instruments can be judiciously employed, thus following parameters set in previous Church documents discussed above.

The final article of the sixth chapter, Article 121, encourages composers to create sacred music and ‘increase its store of treasures’, also setting parameters for the creation of new compositions. The first line, including ‘filled with the Christian Spirit’ echoes Pius X and also *Musica Sacra* of the 1955 instructions to composers.²⁹⁰ Interestingly, it encourages composers not to limit new compositions to choirs alone but to create music that include the participation of the faithful, aspects taken in full consideration by Lacerda in the *Mass of the Holy Cross*.

There is evidence that the discussions that took place at the parochial level in Brazil in the years after the Council did not produce results in the scope and expedition that the liturgical movement and the Sacrosanctum constitution intended. Discussing Gregorian Chant, for instance, Beckhäuser points out that chant, although rich in its devotional qualities, is intrinsically connected to the Latin language and therefore never became popular in Brazil.²⁹¹ The truth of *vinculum linguae liturgicam* also compromised the mere translation of chants²⁹², regardless of the proximity of Portuguese to the Latin language. This was a fact discussed by competent clerical authorities in Brazil with the view that translations of monodic chants could become truncated, and virtually impossible in the case of polyphonic chants.²⁹³

Sister Eleanor Dewey, in a 1994 survey of sixty-eight Brazilian monasteries and convents finds out that only six of them sang daily Mass in Latin and eight of them only on Sundays. The majority of

²⁹⁰ Holy See, “*Musica Sacrae*”, article 22, http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae_en.html (accessed September 2013)

²⁹¹ Beckhäuser, *Sacrosanctum*, 137.

²⁹² Ernst Tittel. “Proposition Concerning the Attempts Made to Put Vernacular Texts to Latin Polyphonic Compositions.” In *Sacred Music and Liturgy Reform*, edited by Johannes Overath, 191-194. Rome: Consociatio International Musicae Sacrae, 1969, 191.

²⁹³ José de A Penalva. “Problemática da Música Sacra.” *Studium Theologicum* (1966), 15.

them preferred the vernacular, with a few occasionally alternating the vernacular with the *Kyrie*.²⁹⁴ The institutions did acknowledge the virtues of the Latin chant, but offered rationale for the vernacular stating they chose Portuguese to achieve an active participation of the faithful, as an option by the community, the lack of cultural background relating to the chant itself and the Latin language.²⁹⁵ One of the monasteries went so far as to invoke the pastoral-theological aspects of the Council regarding ‘conscious and active’ participation by the people²⁹⁶, as stated in Article 11 of the constitution.

Further evidence of unintended consequences in the post-conciliar years in Brazil was the great influence of popular song, especially on the heels of the *Bossa Nova* movement and the time of blossoming musical phenomena like the 1965 *Jovem Guarda* (Young Guard), and the *MPB* (Brazilian Popular Music) and its festivals. Just as in the United States, where “...organs, choirs and Latin hymns were replaced almost overnight with ‘folk groups’ singing their own compositions”²⁹⁷, Brazil also saw an upsurge of *popularesque* religious music. In Campinas, in the state of São Paulo, a congregation of nuns called *Missionárias de Jesus Crucificado* (The Missionaries of Christ Crucified) published music for the Church in the *Fichas Pastorais*²⁹⁸ (Pastoral Files) and released two long plays in 1963 and 1964 featuring popular songs composed by the nuns.²⁹⁹ The single *Um Pouco de Perfume* (A Bit of Fragrance), a beguine that exalts the ‘hands that offer roses’, or solace, is said to have been a great success.³⁰⁰ Perhaps the greatest name in the advent of this new popular Catholic music³⁰¹ is father José Fernandes de Oliveira (b.1941), a writer and singer known as Father Zezinho, who since his ordination in the United States in 1966 has composed more than 1,500 popular Catholic songs in the folk style.

²⁹⁴ Brasil-Europa, Dewey, “Estudo e Prática do Canto Gregoriano...”, <http://www.revista.akademie-brasil-europa.org/CM20-05.htm> (accessed January 2012)

²⁹⁵ Ibid.

²⁹⁶ Brasil-Europa, Dewey, “Estudo e Prática do Canto Gregoriano...”, <http://www.revista.akademie-brasil-europa.org/CM20-05.htm> (accessed January 2012)

²⁹⁷ Benofy, Buried Treasure, 6.

²⁹⁸ Molinari et al, *Música Brasileira II*, 13.

²⁹⁹ <http://padrezezinhoscj.blogspot.com/2012/07/historia-da-musica-popular-religiosa-e.html> (accessed September 2013)

³⁰⁰ Ibid.

³⁰¹ Molinari et al, *Música Brasileira II*, 21.

2.8 – Post-Conciliar Events in Latin America and Brazil

Following the many instructions regarding the formation of committees in articles 44 and 45 and the need to set up local governing bodies to oversee the implementation of the rules of the *Sacrosanctum Concilium*, and the adaptation of the liturgical practices to regional customs and cultures, Latin America and Brazil in particular held several gatherings of clergy and laymen.

The events in Latin America and the documentation they generated naturally involved the subject of liturgical music. They were however of a more pastoral character³⁰², natural reactions of a Church concerned with social causes and the betterment of the human condition expressed in the Second Vatican Council constitution, *Gaudium et Spes* and Pope Paul VI's letter *Populorum Progressum* of 1967. In terms of sacred music, the gatherings that took place in Medellin, Colombia (1968), Puebla de Los Angeles, Mexico (1979), and Santo Domingo (1992) have mostly affirmed the need to involve artists and experts in the arts in consulting and creating 'music worthy of the sacred mysteries'.³⁰³

In Brazil, the National Conference of Brazilian Bishops, assisted by canon Amaro Cavalcanti de Albuquerque Filho (1917–2001), then president of the Sacred Music Committee of Rio de Janeiro's Archdiocese, organized four events from 1965 to 1968 to discuss and set guidelines for Church music in the years following the Second Vatican Council. They were called the National Workshops of Sacred Music and according to Penalva had the purpose of liturgical acculturation following Article 121 of the constitution³⁰⁴. The call for a nation-wide gathering of experts and prominent clergy to examine a new, vernacular liturgy, points to the need for a new mentality, even in a Catholic nation that was already experiencing some of the proposed conciliar changes.³⁰⁵

As shown previously, the Church in Brazil already had liturgical music in the vernacular, either through the translations of the Gelineau songs and Psalms³⁰⁶, although criticized as a French form of

³⁰² CNBB, *A Música Litúrgica no Brasil*, 68.

³⁰³ Ibid.

³⁰⁴ José de A. Penalva. "Problema da Acluturação da Música Sacra." *Studium Theologicum* (1969), 5.

³⁰⁵ Molinari et al, *Música Brasileira II*, 14.

³⁰⁶ Ibid., 12.

Cecilianism³⁰⁷, or created in Brazil with some folk qualities. It had started with the efforts of Sinzig, Röwer and Lehmann; aside from the collections by the German priests, there were also many others,³⁰⁸ and a good example of an extensive body of works for the Church came from the Dutch friar Joel Postma (b.1929) in the State of Minas Gerais who composed a Liturgical Hymnal and many Masses published by Vozes.³⁰⁹

In the northeastern states it was evident through the initiatives of Father Jocy Neves Rodrigues (1917–2007), a true expert in Brazilian rhythms and Church musical modes in the State of Maranhão, who incorporated folk dances like *xote* and *baião* into the liturgical ceremonies³¹⁰ and wrote the manual *O Evangelho em Ritmo Brasileiro* (The Gospel in Brazilian Rhythms);³¹¹ in Recife, in the state of Pernambuco, Father Geraldo Leite Bastos (1934–1987) incorporated the accordion and percussion instruments³¹² into the Mass, and Father Nicolau Vale, a folklore expert, composed ‘easy to learn, beautiful melodies with Brazilian characteristics, admired by Penalva’;³¹³ Father Reginaldo Veloso, (b.1937) from the state of Alagoas, a theology student in Rome at the time of the Second Vatican Council³¹⁴, merged Gregorian Chant to *cordel*, a type of popular poetry and to the *coco* rhythms.³¹⁵

In 1955 the 36th International Eucharistic Congress in Rio published an official Hymnal containing prayers, side-by-side Latin and Portuguese texts for the Mass, the music in Latin for Gregorian Chant of a Mass setting, and several hymns like *Veni Creator*, *Pange lingua* and others; and a collection of songs in Latin and Portuguese. Figure 2.22 shows one of these strophic songs in Portuguese called *Coração Adamantino* (Incorruptible Heart) by composer Francisco Braga (1876–1945), author of the Hymn to the Brazilian flag and several sacred compositions.

³⁰⁷ José de A. Penalva. “Gênero Modinha como Constância Da Música Brasileira e Sua Contribuição Para a Música Sacra Aculturada.”, 10.

³⁰⁸ Molinari et al, *Música Brasileira* II, 13.

³⁰⁹ Franciscanos, Província Santa Cruz, “*Frei Joel Postma*”, <http://www.ofm.org.br/default.asp?pag=p000057> (accessed September 2013)

³¹⁰ Marcus J Sergl and Eduardo Vicente. “A Música Católica no País: A Atuação da Gravadora Paulus.” In *Anais of XXXI Congresso Brasileiro de Ciências da Comunicação* (2008). <http://www.intercom.org.br/papers/nacionais/2008/resumos/R3-0368-1.pdf> (accessed August 2013), 3.

³¹¹ Archdiocese do Maranhão, <http://www.arquidiocesedesaluis.com.br/2008/4/24/Pagina49.htm> (accessed September 2013)

³¹² Sergl. *A Música Católica no País*, 3.

³¹³ Penalva, *Problema Aculturação*, 16.

³¹⁴ “*Erguei-vos, Senhor*”, <http://exsurge.wordpress.com/encontros/reginaldo-veloso/> (accessed September 2013)

³¹⁵ Sergl, *A Música Católica no País*, 4.

The Marists published in 1956 the collection of sacred songs *Magnificat*. The Preface to this work

reads:

...nova só no nome...porquanto vem a ser a 3ª. edição de Hinos e Cânticos Espirituais, tão conhecida e apreciada. Surge retocada, já para se enquadrar no verdadeiro espírito das últimas diretivas pontificias sobre Música Sacra, já para atender às necessidades das muitas SCHOLAE que, mercê de nosso Deus, fazem prever um consolador progresso da música sacra, em terras do Brasil.³¹⁶

(...new only in its name...as it is the third edition of Hymns and Spiritual Songs, so familiar and appreciated. It comes retouched, now to conform to the true spirit of the latest pontifical directives about Sacred Music, and to fulfill the needs of many Scholae which, God's willing, forecast an assuaging progress of sacred music in the lands of Brazil.)

Figure 2.22. *Coração Adamantino*, Francisco Braga.

CORAÇÃO ADAMANTINO

Francisco Braga

Andante

1. Co-ra - ção a - da - man - ti - no, Co-ra -
 ção que jor - ra luz, Co-ra - ção do Sér - di -
 vi - no, Co-ra - ção do bom Je - sus! Nami -
 sé - ria, no pe - ri - go, No so - frer, na ten - ta - ção, Quem pro -
 cu - ra en - con - tra a bri - go De Je - sus no Co - ra - ção!

2. Coração, todo bondade,
 Coração todo esplendor,
 Coração, sublimidade,
 Coração do Redentor!

3. Coração todo clemência,
 Coração, que doce Lei!
 Coração todo inocência,
 Vossos filhos atendei!

4. Coração, reino dos reinos
 Coração de amigo e pai,
 Amparai-nos, socorrei-nos,
 Nossas culpas perdoai!

Dr. José Agostinho dos Reis.

³¹⁶ Rubini, *Magnificat*.

The National Conference of the Brazilian Bishops also created the widely used collection *Fichas do Povo de Deus*³¹⁷ in the early sixties by gathering ‘composers of renowned abilities’ whose names were not disclosed.³¹⁸ The music was apparently of low artistic value and according to Lacerda contained ‘awful melodies of a morbid quality, incongruities between text and music, trivial and angular harmonizations, and narrow-minded concepts of rhythm-based Brazilianism’.³¹⁹ Penalva concluded that although these were not the worst in circulation, many of these melodies were reminiscent of popular tunes in fashion at the time, and aside from the intrinsic technical shortcomings, they lacked the stylization and aesthetics of serious music.³²⁰

The National Workshops came to take a step in consolidating the process of creating artistic music for the Mass with Brazilian traits.³²¹ They would invite, according to conciliar directives, renowned composers and encourage them to seek a comprehensive understanding of liturgical matters and absorb and employ the aspects of Brazilian folklore.³²²

The first workshop took place in Valinhos, in the state of São Paulo in 1965. It brought together twenty musicians from all over Brazil, attracted by the potential renewal that the Second Vatican Council would precipitate. The main consideration at this event was the need to bring a national language to the Mass, given the substantial resource of materials and the richness of Brazilian folklore.³²³ Father José Geraldo de Souza played an important role in this gathering and Vozes published his *Folcmusica e Liturgia* (Folk Music and Liturgy) in 1966. Penalva said that the first event’s proposition was mainly to solve an ‘ethnic’ problem.³²⁴

In his words:

³¹⁷ CNBB, *A Música Litúrgica no Brasil*, 15.

³¹⁸ Penalva, *Problema Aculturação*, 12.

³¹⁹ Ibid.

³²⁰ Penalva, *Problema Aculturação*, 13.

³²¹ Ibid, 3.

³²² Ibid, 12.

³²³ Molinari et al, *Música Brasileira II...*, 15.

³²⁴ Penalva, *Problema Aculturação*, 6.

Desde o 1o. Encontro de Liturgia (1964) o problema foi colocado como problema étnico: ‘nossa criação artístico-litúrgica se molde pelos elementos rítmicos, melódicos, modais e formais da música folclórica’.³²⁵

(Since the first liturgical workshop (1964) the problem was presented as an ethnic problem: ‘[may] our artistic-liturgical creation be framed according to the rhythmic, melodic, modal and formal aspects of our folk music’.)

He also mentioned Father Geraldo de Souza’s words in *Folc musica e Liturgia*:

Na composição de novas melodias é indeclinável que se assegure a presença do gênio próprio do povo brasileiro.³²⁶

(In the composition of new melodies, it is indispensable to secure the presence of the Brazilian people’s own genius.)

Penalva noted³²⁷ that in this first workshop, father Geraldo Souza wanted to create a ‘living Brazilian musical-liturgical language’, that would generate melodies of ‘dignified inspiration and gravity in its technical aspects’, as opposed to available sources at the time which were according to him ‘rudimentary, amateurish and of no artistic value’.

There was a consensus that the new music should be of artistic value and aesthetically appropriate, respecting the purpose of the liturgical functions they would accompany. Penalva, concerned that the aesthetic priorities might take a backseat to practical demands³²⁸, took great interest in the text of the event’s conclusions:

‘A música litúrgica deve ter, como toda arte, o mesmo fundamento: o equilíbrio, a estética, a beleza. A arte musical tem suas exigências. O compositor de música sacra deve, por consequência, se preocupar com o valor artístico da composição’.³²⁹

(Liturgical music must possess, like all art, the same fundamentals: balance, aesthetic, beauty. Musical art has these requirements. A composer of sacred music must, therefore, be concerned with the artistic value of a composition.’)

The first workshop also discussed the possible coordination of efforts between the Committees on Sacred Music with the National Committee on Folklore.³³⁰

³²⁵ Ibid.

³²⁶ Penalva, *Problema Aculturação*, 6.

³²⁷ Penalva, *Problemática*, 5.

³²⁸ Ibid., 7.

³²⁹ Ibid., 6.

The second workshop took place in the southeastern state of Espírito Santo, in the city of Vitória in 1966, from June 30–July 7.³³¹ Its theme was ‘The Practicalities of Adapting Brazilian Musical Art to Liturgy’,³³² showing evidence that the attendees, all members of the National Committee of Sacred Music or regional sacred music committees³³³ had shifted from an essentially philosophical discussion to more practical matters. Notwithstanding, the second workshop discussed the inseparable aspects of ministerial and aesthetic functions of liturgical music.³³⁴

In broad terms, the attendees at the second workshop declared their intention to write music that would seek active and fruitful participation by the people, to write music that is functional within the liturgical context and to get fully acquainted with conciliar directives.³³⁵ Interestingly, after in-depth discussion, attendees decided it was imperative to learn and employ Brazilian folk music’s polyphonic, melodic, rhythmic, instrumental and formal constants.³³⁶ These directives should come coupled with a desire to preserve the sacred treasures from the past and write music that would be socially and culturally relevant to populations of small and large centers.³³⁷

This event’s conclusions hint at the strong influence of Osvaldo Lacerda, as most of its conclusions fit nicely with the composer’s own viewpoints as demonstrated below. They were: the judicious and balanced use of melodic and rhythmic constants, avoiding excessive employment of rhythmic qualities and therefore a quasi-exoticism; the absence of truly Brazilian harmonic traits, except perhaps the modulation to the fourth degree in the Brazilian modinha; and the employment of melodic constants in polyphonic fashion, thus generating a unique Brazilian polyphony, either through the ‘folksy thirds’, the characteristic accompaniment by guitar bass lines, or the contrapuntal quality of the descants by countryside marching bands.³³⁸

³³⁰ Ibid.

³³¹ Angélica G. M. Lessa. *Missa Ferial de Osvaldo Lacerda*. Diss. Universidade de São Paulo, 2007.11.

³³² Molinari et al, *Música Brasileira II...*, 15.

³³³ Albuquerque et al, *Música Brasileira I*, 125.

³³⁴ Penalva, *Problemática*, 11.

³³⁵ Albuquerque et al, *Música Brasileira I*, 125.

³³⁶ Penalva, *Problemática*, 15.

³³⁷ Albuquerque et al, *Música Brasileira I*, 126.

³³⁸ Ibid., 127.

The workshop also concluded that composers needed to explore the intonation qualities of Brazilian Portuguese, understand the physiology of the voice, and master elements of declamation, enunciation and metrics.³³⁹ As to the use of musical instruments, the gathering did not rigidly define which instruments to use, as previous Church directives had done, but left composers to choose which instruments were most appropriate to the ‘socio-religious, geographical and cultural’ sensibilities of the people.³⁴⁰ Lacerda pointed out the lack of literature specific for the organ and therefore the lack of a way to treat writing for the Organ in a Brazilian way.³⁴¹

The conclusions to the second workshop also include exhortation regarding popular music, noting that in assimilating the psychological or cognitive sensibilities of the people composers should not employ music that was not certifiably part of the collective conscience³⁴² or employ music that could be associated with local Pagan rites, like the melodies of the Candomblé.³⁴³ Penalva, the composer-priest and an aegis of liturgical sacrality,³⁴⁴ noted, perhaps as a reservation on the use of popular music, that Church documents contain neither positive or negative indications regarding use of musical constants exclusive to popular music. The only directive explicitly stated indicates that no music fashioned for profane intents should be ‘dressed’ in sacred garb.³⁴⁵

In general, the second workshop dealt with aspects of aesthetics, and aside from the specific instructions mentioned above, its conclusions encouraged composers to preserve the primacy of the text, its holiness and to create true works of art.³⁴⁶

The third workshop took place in Rio, called at the time the State of Guanabara, from July 3 –July 8 of 1967. It ‘insisted in the constants of folk song’ according to Penalva.³⁴⁷ The attendees, however, did

³³⁹ Ibid., 128.

³⁴⁰ Ibid., 129.

³⁴¹ Ibid., 113.

³⁴² Albuquerque et al, *Música Brasileira I*, 126.

³⁴³ Penalva, *Problemática*, 17.

³⁴⁴ Penalva, *Problema Aculturação*, 10.

³⁴⁵ Ibid., 5.

³⁴⁶ Albuquerque et al, *Música Brasileira I*, 128.

³⁴⁷ Penalva, *Problema Aculturação*, 6.

discuss some broader aspects of the liturgical-artistic engagements and reminded artists of their responsibilities to ‘shine the light over the mystery celebrated.’³⁴⁸

Other relevant conclusions of the third workshop reflect the desire of the musicians to ask the Holy See to allow for *ad libitum* Kyrie in Masses and that the Gloria may have the function of the Thanksgiving hymn after the Eucharist.³⁴⁹ Specific needs identified were the creation of more hymns for the liturgy of Masses and other functions, created in what they called an ‘open’ form, with refrains and verses, allowing for the participation of the people, a folk characteristic as well.

The attendees saw the need for the creation of a ‘Brazilian’ recitative, or reciting style, and saw in the melodic folk constants a source of material, along with potential use of rhythmic constants as well.³⁵⁰ Lacerda presented a detailed paper in which he set parameters and suggestions for the creation of a Brazilian recitative style.

Finally, the conclusions of the third workshop insisted on the need for training the clergy in matters of music, the need to stimulate the vital bodies responsible for fostering new music, such as liturgical commissions and teaching institutions, and the understanding that these institutions need the expertise of artists and composers.³⁵¹

The fourth workshop also took place in the state of Guanabara, from July 7– July 12, 1968. It discussed the theme of liturgical functions of music,³⁵² stressing article 112 from the constitution that conditions music’s holiness to its level of integration with the liturgy.

The conclusions included the role of the choirs, the role of the organ and the participation of the people and the roles of the composer of sacred music.³⁵³ The fourth workshop decided to abandon the terms ‘sacred music’ and instead adopted the term ‘liturgical music’, as it emphasized the ministerial role of music in liturgy’.³⁵⁴

³⁴⁸ Albuquerque et al, *Música Brasileira I*, 132.

³⁴⁹ Ibid., 134.

³⁵⁰ Ibid.

³⁵¹ Albuquerque et al, *Música Brasileira I*, 135.

³⁵² Ibid, 137.

³⁵³ Molinari et al, *Música Brasileira II...*, 16.

³⁵⁴ Ibid.

Penalva pointed out that at this event more consideration was given to popular music that lacks roots in the elements of folklore. He cites a conclusion of the workshop:

‘Também a música atual, espelho da nossa civilização e de nossa técnica, enquanto expressão viva da comunidade (música folclórica, popular, jovem, etc.) pode nos dar certas contribuições para a criação de uma nova música sacra’.³⁵⁵

(And so current music, a reflection of our civilization and our techniques, while a living expression of the community (folk music, popular, youthful, etc), can give us certain contributions towards the creation of a new sacred music.’)

The exposition regarding the role of choirs, while asserting that they should not be concertizing Church ensembles, described how choirs ‘are indispensable for a living celebration in the renewed liturgy’,³⁵⁶ and emphasizes how choirs can be essential in assisting the participation by the people, taking an antiphonal role with the priest and exceptionally replacing the people in parts of the liturgy which the congregation would not be able to assist, a suggestion Lacerda had already incorporated in the Preface of the Mass of the Holy Cross. The recommendations urge the training of choral members in technical, spiritual and liturgical matters.³⁵⁷

The fourth workshop’s conclusions also followed Pope Paul VI’s in 1967 *Musica Sacrae*’s regarding the use of musical instruments; the organ takes primacy but other instruments are permissible if they ‘help in attaining the lofty purpose of sacred music’³⁵⁸... if they are not profane or unbecoming to the sacredness of the place and function, and do not spring from a desire to achieve extraordinary and unusual effects, then our Churches must admit them’.³⁵⁹ Other conclusions dealt with the people’s participation stressing that composers write music in which the congregants of Masses and other ecclesial celebrations are able to understand the authentic meaning of the liturgical texts and be able to experience it collectively.³⁶⁰

³⁵⁵ Penalva, *Problema Aculturação*, 6.

³⁵⁶ Albuquerque et al, *Música Brasileira I*, 139.

³⁵⁷ Ibid.

³⁵⁸ Holy See, “*Musica Sacrae*”, article 59, http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae_en.html (accessed September 2013)

³⁵⁹ Ibid., article 60.

³⁶⁰ Molinari et al, *Música Brasileira II...*, 142.

Chapter 3

Compositional Viewpoints and the Influence of Penalva

3.1 – Osvaldo Lacerda's Sacred-National Viewpoints

While the clergy and experts who attended the National Workshops of Sacred Music in the 1960s brought pastoral-theological views to the deliberations, some members offered viewpoints that complemented and helped shape the conclusions. For instance, Father José Geraldo de Souza offered his profound knowledge of Church doctrine and the history and ethno-musicological aspects of Brazilian folklore; Father José Penalva contributed deep musical and theological knowledge and a sound perspective of aesthetics.

Osvaldo Lacerda was best positioned to contribute to a new sacred music from the nationalistic and compositional points of view. In this respect, Lacerda had great influence over the workshops' deliberations. His sacred choral compositions, the *Mass of the Holy Cross* included, take on special meaning serving both as an example of the principles discussed in the workshops and as a testament to his skill as a nationalist composer.

In the process of rooting sacred music to Brazilian elements, Lacerda was undeniably successful and promptly recognized by his peers, like Penalva, Widmer and others. Edino Krieger (b. 1928), another important nationalist composer involved in the renewal movement, recognized Lacerda's preeminence in the field of sacred music acculturation in a January 28, 1968 article of the newspaper *O Estado do Paraná* (The Paraná State). Krieger was in Curitiba for the 4th meeting of the International Music Festivals of Paraná, an important classical music festival and teaching event important to the liturgical renewal movement. Commenting about his compositions and how they merged popular folk elements with the erudite, Krieger mentions Osvaldo Lacerda. The journalist leading the interview described Krieger's words as follows:

‘Sobre a aculturação da música sacra – aproximação com a música popular brasileira – disse o compositor que é uma experiência legítima. Há porém o perigo de vulgarizar. Há

o perigo de cair em fórmulas banais. A Igreja Católica, que vem desenvolvendo este trabalho, tem uma tradição muito séria a zelar, e a aculturação deve ser feita, mas com responsabilidade. E cita como exemplo uma tentativa bem sucedida neste sentido o trabalho de Osvaldo Lacerda, que alcançou um nível muito bom, utilizando elementos da música popular. Acha que no campo da aculturação da música sacra, “Osvaldo Lacerda tem sido o mais bem sucedido do Brasil”.³⁶¹

(About the acculturation of sacred music – getting it closer to Brazilian Popular Music – the composer considered it a legitimate experience. There is a risk of vulgarity. There is a risk of heading into in frivolous formulae. The Catholic Church, the one leading this project, has to safeguard its serious tradition, and [although] acculturation must be made, there must be accountability. Krieger cites the successful example of Osvaldo Lacerda’s works, which reached a high level, utilizing elements of popular music. He believes that in the field of sacred music acculturation, “Osvaldo Lacerda has been the most successful in Brazil”)

In the Preface to his *Missa A Tres Vozes Iguais* (Mass for three equal voices) of 1971, Lacerda acknowledges his awareness of the preoccupations of the post-council Brazilian Catholic Church in creating accultured music for liturgy. Regarding this process of acculturation, the composer claims in the Preface:

‘Essa integração é conseguida principalmente pelo aproveitamento criterioso das constâncias que caracterizam a música folclórica e popular de um determinado povo’.³⁶²

(This integration is achieved mainly through taking judicious advantage of the constants that characterize the folk and popular music of a people.)

In his monograph, *Constâncias Harmônicas e Polifônicas da Música Popular Brasileira e seu Aproveitamento na Música Sacra*³⁶³ (Harmonic and Polyphonic Constancies of Brazilian Popular Music and its Use in Sacred Music) he affirms his belief that a composer does not write music to be universal, but to be recognized by his people. In his view, there is no ‘universal’ music but national music written by composers who truly express the collective subconscious of a people. A composer who writes music that does not reflect his environment is, according to Lacerda, ultimately insincere³⁶⁴.

³⁶¹ "Krieger" O Estado do Paraná, 28 January 1968, Edição da Capital

³⁶² Lacerda, *Missa a 3 Vozes*, Preface.

³⁶³ Albuquerque et al, *Música Brasileira I*, 58.

³⁶⁴ Lacerda, in *Música Brasileira I*, 60.

He also stated that the *oeuvre* of a genial composer represents the summation of a generation of predecessors who pioneered and experimented before him. In that regard he cites Johann Sebastian Bach whose work represented the ‘portentous culmination of the persevering work of scores of composers who preceded him and whose only task was to provide music deemed appropriate to the German people’.³⁶⁵ The works of such composers transcend frontiers and become widely recognized, thus universal, only by being genuine representatives of what is local. Lacerda again points to Bach, as well as Verdi, Debussy and others that best sum up the spirit of their native people.

The composer’s task is to find the message to be transmitted to his community in a direct manner. Lacerda was certain that Brazilian folk music had many resources to offer and its suggestions could be ‘absorbed, purified and elevated to erudite standards’.³⁶⁶ Lacerda believed that a nationalist composer’s ‘truth’ as an artist and human being was his spontaneous and subconscious outpouring of music imbued with folk music’s melodic, rhythmic, harmonic, formal, timbral and polyphonic constants.³⁶⁷

Lacerda also believed, as did Vaughan-Williams,³⁶⁸ that constants found in a nation’s popular music reflected their musical thinking. He identified³⁶⁹ the following constants in Brazilian folk music: rhythmic, harmonic, melodic, polyphonic, timbre, formal.

In Lacerda’s view, rhythmic constants require the most careful approach for use in a national Brazilian sacred music, warning that an overdose of rhythm could make it exotic even for Brazilians and also because of the generally more intimate character of religious music. Lacerda cites Mário de Andrade and the musicologists’ considerations on the qualities and dangers of the syncopation, but extends to other characteristic Brazilian rhythms:

O compositor tem para empregar não só o sincopado rico que o populário fornece como pode tirar ilações disso. E nesse caso a síncopa do povo se tornará uma fonte de riqueza. Si a música artística se confinar às manifestações restritas da síncopa do populário impresso...teremos um pobreza abominável....se banalizam com facilidade pela

³⁶⁵ Lacerda, in *Música Brasileira I*, 60.

³⁶⁶ Ibid., 61.

³⁶⁷ Ibid.

³⁶⁸ Ibid.

³⁶⁹ Ibid., 64.

própria circunstância de serem características por demais. E com banalização fadiga vem³⁷⁰.

(The composer has at his disposal not only the rich syncopation itself offered by folk music but can also draw inferences from it. In this way, the folksy syncopation will be a source of riches. If an artistic composition confines itself strictly to the manifestations of the folk's syncopated impressions...we will have an abominable deficiency....[syncopations] trivialize easily for the very reason that they are too characteristic. And with triviality comes boredom.)

Lacerda understands, however, that there are no rules without exceptions³⁷¹ and cites two instances in which the presence of strong rhythmic patterns is necessary and desirable. First, he indicated the end of the Sanctus movement of the *Mass for Two Voices*, as seen in Figure 3.1. And then a moment of rhythmic effusion during the Hosana, shown in figure 3.2 with a rhythm that is reminiscent of the *Balaio*, seen in figure 3.3, a dance rhythm from the northeastern state of Paraíba and also part of the southern dance of *Fandango* – Lacerda calls that design *brasileirinho*.³⁷² Second, Lacerda shared Andrade's belief in the use of rhythm for sacred recitation. The rhythmic processes of Native Indian and African-South American Brazilian music are close to Gregorian Chant, and their prosody resembles the recitation qualities of chant. Lacerda saw those qualities in many of the folk melodies out of those traditions even if one considers the European influence brought on by the Portuguese.³⁷³

Harmonic constants represent a less reliable tool because much of the twentieth-century works are based on conventional harmonic principles.³⁷⁴ Nevertheless, Lacerda cites the modulation to the subdominant and immediate return to the tonic found in many *modinhas*, especially the ones from Rio de Janeiro written in the minor mode.³⁷⁵ To support this assertion, Lacerda cited a work by nationalist Luciano Gallet, in which he used a popular modinha melody called *Foi Numa Noite Calmosa* (It Happened On a Calm Night) as seen in figure 3.4. This fleeting modulation to the fourth degree is the

³⁷⁰ Andrade, *Ensaio*, 12.

³⁷¹ Lacerda, in *Música Brasileira I*, 69.

³⁷² Ibid.

³⁷³ Lacerda, in *Música Brasileira I*, 111.

³⁷⁴ Andrade, *Ensaio*, 18.

³⁷⁵ Lacerda, in *Música Brasileira I*, 74.

most common harmonic feature in the modinha. Figure 3.5 shows a more recent composition by Sérgio Bittencourt (1941–1979) which illustrates this feature and also the broken design and chromatic quality of the melody that some modinhas can assume.

Figure 3.1 *Missa a Duas Vozes, Sanctus*.

95

Rápido, jubiloso (♩: 72)

I que só vós, só vós sois o

II *tutti* *f* só vós, só vós, só vós sois o

100

I San - to, só vós sois o San - to, só vós sois o

II San - to, só vós, só vós sois o San - to, só vós sois o

105

etc

Figure 3.2 *Missa a Duas Vozes*, Sanctus.

[illegible]

Figure 3.3 Folk dance *Balaio*

Piano

Ba - lai - o meu bem ba - lai - o, si - nhá, ba - lai - o do co - ra -

5

Pno.

ção Se mo - ça não tem ba - lai - o, si - nhá bo - taa cos - tu - ra no chão!

Figure 3.4 *Foi Numa Noite Calmosa*, Luciano Gallet, mod. to subdominant, m.6

Piano

Foi nu-ma noi - te cal - mo-sa que te vi mu-lher for - mo-sa e te a - mei! e fi-quei em-bri-a-

6 ga - do como sor - ri - so per - fu - ma - do queal - can - cei E fi-quei em-bri - a -

10 ga - do como sor - ri - soem - bri - a - ga - do queal - can - cei!

It was on a beautiful, calm night,
That I saw you, beautiful woman, and loved you!
And I was inebriated with the smile you gave me!

Figure 3.5 *Modinha*, Sérgio Bittencourt

Piano

O - lhoa ro - sa na ja - ne - la so - nhom so - nho pe - que - ni - no, seeu pu - des - se ser me -

Piano

4

Pno.

ni - no eu rou - ba - va es - sa ro - sa eo - fer - ta - va to - do pro - sa a pri - mei - ra na - mo -

Pno.

7

Pno.

ra - dae nes - se pou - coou qua - se na - daeu o - fer - ta - vao meu a - mor, o meu a - mor etc

Pno.

I see the rose on the window.
 I have this little dream...
 If I could be a boy again,
 I would steal this rose
 and offer it, so content,
 to my first girlfriend
 and in this small gesture
 declare all my love, all my love...

Modinha is a sentimental or melancholic song, usually short, with poetic expressions of love gained or broken, mostly in simple form with accompaniment by guitar.³⁷⁶ Expressed in lyric melodies with occasional leaps of up to the octave or the 11th, it can employ quite a lot of chromaticism, being considered at times a ‘tortured’ melody³⁷⁷. In a sense, *modinha* is in proximity with the chanson or the

³⁷⁶ Manuel Veiga. “O Estudo da *Modinha* Brasileira.” *Latin American Music Review / Revista de Música Latinoamericana* 19, no. 1 (Spring - Summer 1998), 72.

³⁷⁷ Penalva, *Modinha*, 4.

Figure 3.7 Lacerda, *Mass for Three Voices*, Agnus Dei, m.4-12

In his writings Lacerda demonstrates that melodic constants represent a more accepted and recognizable tool for the creation of a nationalistic sacred music. The composer does not offer specific melodic formulas; rather he explains that these constants are the modal qualities in the music of Northeast Brazil.³⁸² His musical examples refer to his own Masses, particularly the *Ferial Mass* and the *Mass for Two Equal Voices*, and the citations imply that the melodies share identity with the melodic material of Brazil's Northeastern folklore and their modal nature.³⁸³ In fact, many of his compositions employ these characteristics and several examples could be offered. Here are just a few: the Gloria of the *Mass for Three Voices* starts in the Mixolydian and the section with the text *Senhor Jesus Cristo, Filho unigênito* (Lord Jesus Christ, only Son) employs an E-Dorian, as seen in Fig. 3.8.

³⁸² Lacerda, *Missa a 3 Vozes*, Preface.

³⁸³ Lacerda, in *Música Brasileira I*, 65.

Figure 3.8 Lacerda, *Mass for Three Voices*, Gloria, m.35-42

The musical score for Lacerda's *Mass for Three Voices*, Gloria, measures 35-42. The score is for three voices (Soprano, Alto, Tenor) and piano. Measures 35-39 show the voices singing 'glo-ria' with a 'longa' marking. Measure 40 shows the voices singing 'Se-nhon Je-sus' with a 'rall.' marking. Measures 41-42 show the voices singing 'Cris-to, fi-lho u-ni-gê-ni-to, Se-nhon' with a 'mf' marking. The piano accompaniment is in the lower staves.

The *Ferial Mass* cited by the composer has a Dorian theme in the Kyrie; the Gloria of the *Mass for Two Voices* has an Aeolian in the text *Vós que tirais os pecados do mundo* (Thou that taketh away the sins of the world), as seen in figure 3.9. The *Mass of the Holy Cross* naturally has a few modal melodies which will be viewed in more detail later in this work.

Lacerda explains that polyphonic constants are the result of juxtaposing melodic constants.³⁸⁴ He elaborates however the concept by citing polyphonic processes, which according to him, enrich sacred music in the same ways that composers of secular music did.³⁸⁵ They are the *terça caipira* (folksy third), the bass line of guitar accompaniments, and the instrumental descants by flutists and other band

³⁸⁴ Lacerda, in *Música Brasileira I*, 76.

³⁸⁵ *Ibid.*, 78.

instruments.³⁸⁶ The folksy third is found throughout his sacred works and two significant examples are the Sanctus in the *Mass for Three Voices*, seen in figure 3.10 and the Credo in the *Mass for Two Voices*, seen in figure 3.16.

Figure 3.9 Lacerda, *Mass for Two Voices*, Gloria, m.35-42

The image shows a page of a musical score for a Gloria in a Mass for Two Voices. The page is divided into two systems. The first system, starting at measure 65, features a vocal line with the lyrics "Vós, que ti.rais, que ti.rais os pe.ca.dos do" and a piano accompaniment. The tempo is marked "Lento (♩ = 58)" and the key signature has two sharps. The second system, starting at measure 70, features a vocal line with the lyrics "mun.do, ten.de pio.da.de, pi.e.da.do do nós. Vós, que ti.rais, que ti." and a piano accompaniment. The tempo is marked "Lento (♩ = 58)" and the key signature has two sharps. The score includes various musical notations such as notes, rests, and dynamic markings.

The Agnus Dei of the *Mass for Three Voices*, like the Benedictus of the *Mass of the Holy Cross*, is a good example of an accompaniment written for organ that sounds idiomatic for the guitar, as seen in figure 3.7.

Two other constants defined by Lacerda, relate to the characteristic qualities of vocal and instrumental sound. The instrumental related to typical Brazilian musical instruments and composers were warned by Lacerda to take into consideration the specific ways to employ them in sacred music according to the norms of the Church. The vocal constants referred to the typical Brazilian way of singing, considered by many as nasal or ‘buzzy’ in nature. In this aspect Lacerda also quotes Andrade extensively

³⁸⁶ Ibid.

unique and should not be viewed as inferior to the more straight-tone oriented European style.³⁸⁷

Figure 3.10 Lacerda, *Mass for Three Voices*, Sanctus, excerpt, m.3-6

[illegible]

3.2 – Nationalism in the *Mass of the Holy Cross*

The *Mass of the Holy Cross* incorporates many of these constants and processes from Brazilian popular music. The detailed analysis in chapter four reveals the modal framework in each movement applied to melodic construction and understood by the composer as a true nationalist element given its association with the Northeastern popular culture.

³⁸⁷ Lacerda, in *Música Brasileira I*, 114.

One of the Mass's nationalistic appeals is the presence of many syncopations and triplets common to Brazilian folk music. Villa-Lobos, in his “Canto Orfeônico”³⁸⁸ organized a synthesis of the rhythms that appear most frequently in Brazilian folk music as seen in Figure 3.11.

Figure 3.11 Rhythms according to Villa-Lobos in his *Canto Orfeônico*



What Villa-Lobos calls the *sincopado* (syncopated) is easily identifiable in forms like the *baião* and the *choro*. The denomination *contrariado* (antagonistic) is very common in vocal folk music; this occurs when the middle note in the middle of the tie is accented.³⁸⁹ In figure 3.12 we note the presence of these rhythmic elements in some typical Brazilian songs with roots in traditional folklore, especially the *Baião de Dois*.

Figure 3.12 Excerpts from *Choro* and *Baião*.

a. *Chorinho 'Meu Coração'*, by Pixinguinha



³⁸⁸ Heitor Villa-Lobos. *Canto Orfeônico: Marchas, Canções e Cantos Marciais para Educação Consciente da Unidade de Movimento*. Rio de Janeiro, Brazil: Sampaio Araújo, 1940.

³⁸⁹ Albuquerque et al. *Música Brasileira I*, 48.

b. *Baião de Dois*, by Rubens de Araújo



The subtle presence of these rhythmic elements in the *Mass of the Holy Cross* suggests the truth of Lacerda's view that an overtly rhythmic presence could writhe the music. The syncopation marks the opening vocal line in the Kyrie and the rhythmic impulse given by the triplets is more evident in the Agnus Dei as seen in figure 3.13.

A reference to the descants added by flutists and which provide rhythmic vitality is found in the accompaniment of the Gloria, in the organist's right hand writing. The active rhythmic design is commonly found in the melodic design of the *choro* like the ones by the late Brazilian flutist and preeminent choro interpreter Altamiro Carrilho (1924–2012).

Figure 3.13 Rhythmic elements in the Mass.

a. *Syncopation at the beginning of the Kyrie*



b. Triplets in the *Agnus Dei*



Figure 3.14 illustrates those properties with a *Choro Didático* by Mr. Carrilho and also a transcription³⁹⁰ of one of Brazil's most famous choros, o *Brasileirinho* (very Brazilian) by Waldyr Azevedo, along with an excerpt from the Gloria's accompaniment, measures 48 – 52.

Two aspects emphasize the national aspect of the *Mass of the Holy Cross*, according to the composer: the *terça caipira* and the choices of musical styles. The first is the element of the *terça caipira* (folksy third).³⁹¹ In the realm of the folk music of Brazil, the folksy third is present in the 'música de raiz', or *música caipira*, the precursor of the Brazilian country style known as *sertanejo*. It is essentially a pairing of two voices, one with the melody and one with a descant moving in parallel thirds with the melody. In Figure 3.15 we find some of Brazil's most famous examples, such as the 'Menino da Porteira' (the Gatekeeper Boy).

³⁹⁰ From http://www.solanomusic.com/arquivo/partituras/so_chorinhos/index.php (accessed February 2012)

³⁹¹ Lacerda, in *Música Brasileira I*, 78.

Figure 3.14 Examples of rhythmic vitality according to folk instrumental patterns.

a. *Choro Didático No.11* by Altamiro Carrilho.

No. 11

etc

b. *Brasileirinho*, by Waldyr Azevedo.

instrumentos em C

BRASILEIRINHO

Choro

Waldyr Azevedo

etc.

c. *Excerpt from the Gloria's accompaniment, m. 48-52*

etc.

a. *Menino da Porteira*, by Teddy Vieira e Luizinho

b. *Luar do Sertão*, by Catulo da Paixão Cearense

Composer Lacerda believed that the folksy third was a natural device in sacred music because of its ‘sweet and mellow’ character and also because of the main characteristic of the *música caipira* and its

melancholic melodies over strophic texts that tell tales of daily peasant life³⁹². These facts were perceived by the composer as ideal for a religious text.³⁹³ He creatively yet subtly crafts this element with hints in the Gloria and the Benedictus. Instead of an overt exposition like he did in the Credo of his *Mass for Two Voices*, he pairs the soloist and the right hand of the organ accompaniment. In Figure 3.16 we see this distinction.

Figure 3.16 The use of the folksy third in the *Mass for Two Voices* and the *Santa Cruz Mass*.

a. *Mass for Two Voices*, Credo, m.1-12

III. CREDO

(*) Moderado (♩: 88)

(P) com convicção [5]

I Cre-io em um só Deus, Pai to-do po-de.

II com convicção (com a I)

ORGÃO ou HARM.

(P) [10] (P)

ro-so, cri-a-dor do céu e da ter-ra, de tô-das as etc

³⁹² Rosa Nepomuceno, *Música Caipira: da roça ao rodeio*. São Paulo: Editora 34, 1999.

³⁹³ Lacerda, in *Música Brasileira I*, 79.

b. *Mass of the Holy Cross, Gloria, m.80-83*

80 (S)

mf *f* *mf*

Vós, quees.tais sen . ta . do à di . . rei.ta do Pai, à di . . rei.ta do Pai,

Tenor

Vós, quees - tais sen - ta - do à di - rei - ta do Pai, à di - rei - ta do Pai...

Organ

The second Brazilian characteristic of the Mass resides in the choices of musical styles for the Sanctus and Benedictus movements. While the Kyrie and the Agnus Dei are more archaic, classifiable perhaps as Motets, and the Gloria is within the context of a waltz, the Sanctus / Benedictus pair are in the styles of *cantilena* and *modinha*, respectively. Lacerda was very effective in adapting the *modinha* genre into his sacred works, but doing so in a ‘pure, integral and conscious way’.³⁹⁴

3.3 – The Influence of Father José Penalva

One of the main figures leading the sacred music renewal in Brazil in the years following the Second Vatican Council was father José Penalva (1924–2002). A man of deep theological insight and vast culture, Penalva was seen in Brazil as a prominent composer and visionary religious leader. As a

³⁹⁴ Penalva, *Modinha*, 1.

celebrant of Masses, Penalva is recalled as a skilled orator³⁹⁵ and his homilies were considered by pianist Henriqueta Garcez Duarte as ‘highly intellectual and Spirit-filled’.³⁹⁶

Father José Penalva was born in Campinas in 1924. The son of musically educated parents, from a young age Penalva was led into music. Very religious, the whole family attended regularly Mass at the Church of the Sacred Heart of Mary, to whom Penalva was dedicated at his infant baptism. Later in life, Penalva would acknowledge that starting in music early and being dedicated to the sacred heart of Mary were the most important influences of his life.

When he was 11 years-old, Penalva attended the Claretian School in a nearby city, maintained by the Claretians, an order committed to the sacred heart of Mary. At this institution Penalva received a high education, including music, which Claretians consider an essential component of their evangelization mission. Already keenly aware of the state of liturgical music in Brazil in 1935, Penalva describes the state of Church music as such:

"Naquele tempo no Brasil tínhamos uma música curiosa na igreja - de um lado um repertório precioso renascentista: cantava-se Victoria, Palestrina nas Missas, na Semana Santa...de outro, havia uma música brasileira extra-litúrgica muito fraca, muito ruim...da pior espécie!"³⁹⁷

(At that time in Brazil we had a peculiar situation in Church music - on one end, one could hear Victoria and Palestrina in the Masses of Holy Week...on the other end, there was very weak paraliturgical music, really poor...of the worst kind!)

This statement, coming from an eleven year-old boy attests to the solid musical foundation received from the Claretians and also how perspicacious he was in noting the lack of quality in the Brazilian music played and sung in Church.

In 1942 Penalva moved to Curitiba, the capital city of the state of Paraná and about 300 miles south of São Paulo. He enrolls in the 'Seminário Maior de Curitiba' (Superior Seminary of Curitiba) to study philosophy and theology. In a speech later in life, Penalva recalled his anticipation to hear a

³⁹⁵ Prosser, Elizabeth S., and Silvana Bojanoski. José Penalva: Uma Vida com a Batina e a Batuta. Curitiba, Brazil: Artes Gráficas e Editora Unificado, 2006, 25.

³⁹⁶ Prosser, *Penalva: Uma Vida*, 25.

³⁹⁷ *Ibid.*, 15.

renowned choir, the Claretian Orpheon, considered the best in the state. In the annals of the Immaculate Heart of Mary Church are found many records concerning the participation of the Claretian Seminarists and also the Claretian Orpheon describing 'the beautiful music' and how their participation in the Feasts of Holy Week and Masses contributed to piety and liturgical propriety. Eventually Penalva sang with the Orpheon and according to him, being involved with this group, occasionally accompanied by some of Curitiba's best musicians, influenced his decision to conduct and compose. In the following years Penalva would lead choirs, including the Claretian, and teach Gregorian Chant at the Seminary. These influences are a reflection of a city that welcomed a significant number of European immigrants, people connected to the Catholic faith and appreciative of the arts and culture. From its early years, Curitiba has been a cultural hub and a milieu for the arts, fostering many prominent composers and performers.

Penalva's first compositions stem from the 1940s and include short works for male and mixed choir on liturgical texts, primarily in Latin, a few sacred compositions for choir mainly for the Claretian ensemble and original compositions on poems by Brazilian authors.

After graduating from Seminary, Penalva returned to São Paulo and taught at the Claretian Institute of Philosophy of Guarulhos. At this time he furthered his studies in composition with Maestro Savino de Benedictis (1883–1971), an Italian composer and conductor who immigrated to Brazil in the early twentieth-century. Benedictis was one of the founders of the Brazilian Academy of Music and an advocate of one of Brazil's most renowned methods of music teaching, the Bona method.³⁹⁸ In 1953 Penalva was appointed to Curitiba's Archdiocese; he was surprised by the rapid growth of this once quiet and unassuming city, and by the establishment of several Catholic parishes around town. He returned to his teaching duties at the Seminary, among other assignments. Penalva played an important role in the development of the Claretian Institute and had great interest in the preservation of the artistic assets of the Catholic parishes.

In 1956 Penalva went to Rome for a Doctoral degree in theology at the Gregorian University of Rome. His doctoral dissertation, *De Credibilitati Rationali Fidei Christianei juxta Guglielmum Alvernum*

³⁹⁸ http://pt.wikipedia.org/wiki/Savino_De_Benedictis (accessed October 2012)

reveals Penalva's main theological thinking based on apologetics. He believed that faith derived from scripture could be explained by reason, and this rationale permeated many of his writings and influenced his compositions, which frequently employed Biblical texts.³⁹⁹ While in Rome Penalva studied the music of the Renaissance with Domenico Bartolucci and Gregorian Chant with Raffaele Baratta at the Pontifical Institute of Sacred Music. In this period Penalva composed a few short pieces for the liturgy, some in Latin, such as the motets *Spiritus Domini* (1957) for SATB and organ and *Alle Madonine di Roma* (1957) for SATB, and some in Portuguese, such as the *Salmo 90* (1973) for SATB soloists, SATB choir and orchestra. His sacred works from this period employ modal characteristics and Renaissance polyphony, a reflection of his musical studies and his devotion to the musical tradition of the Catholic Church.

His compositional style, however, would evolve in the following years, employing more and more a dense polyphony with Brahmsian overtones and eventually incorporating strong chromaticism, all elements that according to Prosser, led to a 'dissolution of tonality'⁴⁰⁰ in his later works. His output reached 246 compositions which can be divided as follows: 112 for the Church, eighty-one for secular use, thirty-eight exclusively instrumental and fifteen for choir and orchestra, mostly sacred.⁴⁰¹ Penalva composed eight Masses, of which the first five were written out of his desire to provide the Church with both aesthetic and functional music.⁴⁰² The latter Masses are a sort of experimentation by the composer; he uses texts in Greek and overlaps Biblical texts with the Ordinary while mixing passages designed to be sung with passages designed to be spoken,⁴⁰³ a technique he had employed in his Ave Maria of 1977.

One of the main characteristics of Penalva's work is his strong interest in developing a genuinely Brazilian Catholic music. In 1965 Penalva became actively engaged in the process of developing liturgical music in the vernacular following the reforms proposed by the Second Vatican Council. As a member of the National Committee on Sacred Music of the Brazilian Bishops National Confederation, he

³⁹⁹ Prosser, *Penalva: Uma Vida*, 28.

⁴⁰⁰ *Ibid.*, 24.

⁴⁰¹ "História e Significado nas Missas de José Penalva." In *Anais do I Simpósio Latino-Americano de Musicologia*, Fundação Cultural de Curitiba (1997), 1.

⁴⁰² *Ibid.*, 3.

⁴⁰³ *Ibid.*, 5.

participated, from 1966 to 1971, in the *Encontros Nacionais de Música Sacra* (National Workshops on Sacred Music). Some of Penalva's contributions to these meetings include, among others, the following essays:

1. Problemática da Música Sacra (1966)
(Issues in Sacred Music)
2. Dimensões Essenciais da Música Sacra (1967)
(Essential Aspects of Sacred Music)
3. Algumas Constâncias Folclóricas da Música no Paraná (1968)
(Constancies in the Folk Music of the State of Paraná)
4. Gênero Modinha Como Constância da Música Brasileira e Sua Contribuição Para A Música Sacra Aculturada (date unknown, possibly 1968)
(The genre modinha as a Brazilian Music Constant and Its Contribution to an Accultured Sacred Music)
5. Análise de Algumas Publicações Brasileiras de Música Sacra (1968)
(Analysis of Some Publications of Brazilian Sacred Music)
6. Problema da Aculturação da Música Sacra (1969)
(Problems in the Acculturation of Sacred Music)

The titles of these essays show Penalva's preoccupation with the development of a Brazilian sacred music that would be liturgically appropriate and incorporate folk elements. Penalva was also at the time a researcher with the Paraná State Commission on Folk Music, an institution fostered by the UNESCO organization. His compositions and his role within the realm of Church music were deeply impacted by his involvement with this new development in the Catholic Church.

According to Prosser,⁴⁰⁴ the activities of the Sacred Music Committee of the Brazilian Bishops National Confederation included seminars for priests, lay leadership and choral conductors. Penalva in many occasions led seminars on the subject like the 1967 Leadership Training at the Immaculate Heart of Mary Church in which he lectured on 'Fundamental Principles of Sacred Music' and 'The Ministerial Role of Sacred Music' and the workshop 'Problema da Aculturação da Música Sacra' at the Fifth International Music Festival of Paraná.

⁴⁰⁴ Prosser, *Penalva: Uma Vida*, 32.

Fortuitously, Penalva was involved in the 1960s with the creation and organization of the International Music Festivals taking place yearly in Curitiba. These Festivals attracted the most renowned musicians in Brazil and many soloists and orchestras from the United States and Europe. They were first conceived and organized by the group led by a conductor from São Paulo, Roberto Schnorrenberg (1929–1978) – who was in town to conduct a concert of works by Penalva with the Pró-Música Society choir. The group also included Penalva, pianist Henriqueta Duarte, and attorney Aristides Athayde, then president of the *Sociedade Pró-Música de Curitiba* (Pro-Music Society of Curitiba).⁴⁰⁵ The group attended a meeting with the governor of the state, Ney Braga, on December 4, 1964 to request general support for the arts. Father Penalva and Henriqueta Duarte, in an *impromptu* moment, asked the governor if he would fund a music festival of large scale, to which the governor, a close friend of Duarte, promptly and positively responded.⁴⁰⁶ The group then envisioned an encompassing event, attracting performers of international reputation to Curitiba to give concerts and also to give master classes and seminars during the period of the Festival.⁴⁰⁷ In the field of sacred music, attendees had a chance to learn the aesthetics of the new Catholic music and Gregorian Chant from Penalva and Father Nereu de Castro Teixeira (b.1935)⁴⁰⁸ as well as participate in workshops discussing the subject of accultured sacred music.⁴⁰⁹

As one of the main Catholic vicars of a new Brazilian liturgical music, Penalva urged established composers in attendance at these Festivals, like Osvaldo Lacerda, to write erudite sacred works incorporating the language of the folk and adhering to the Second Vatican Council and Brazilian Bishops National Confederation guidelines.⁴¹⁰ As Penalva himself described:

“Como eu estava ligado aos compositores que estavam dando aula no curso, solicitei que, aqueles que tivessem prazer nisso, escrevessem música sacra para a Igreja Católica. Eu lhes dava os textos e eles, depois de algum tempo, enviavam as composições sobre esses textos. (...). Nós pensávamos em música bem escrita, música que tivesse valor, não só

⁴⁰⁵ Álvaro Carlini and Taianara Goedert. “As Contribuições dos Festivais de Música de Curitiba e dos Cursos Internacionais de Música do Paraná no Desenvolvimento Artístico-musical do Estado no Período de 1965 a 1977.” In *Anais do XVIII Congresso da Associação Nacional de Pesquisa e Pós-Graduação (ANPPOM)* (2008).

⁴⁰⁶ Interview with Henriqueta Duarte, October 2013.

⁴⁰⁷ Ibid.

⁴⁰⁸ Ibid.

⁴⁰⁹ Penalva, *Problema Aculturação*, 18.

⁴¹⁰ Prosser, *Penalva: Uma Vida*, 33.

valor funcional. (...) A vontade era que a música, sendo ela funcional, não fosse banal, mas sim muito bem feita. Assim surgiu, na época, um material de alto valor. Tenho comigo uma porção desses manuscritos. Um dia valeria a pena retomar isso”⁴¹¹

(‘Because I was connected to the composers teaching (at the Festival), I asked the ones that would enjoy doing this, to write sacred music for the Catholic Church. I furnished them the texts and after some time they sent to me the compositions. (...) We thought of music well-written, of significance and not just functional. (...) We yearned for music well-crafted, functional yet not trivial. Thus, at the time, a material of high quality came into being. I have with me several of those manuscripts. One day I think it would be worth it to come back to this’)

The composer Almeida Prado, a disciple of Lacerda, bestowed upon Penalva high praises both as a composer – the one who contributed the most, along with Villa-Lobos, to the repertory of sacred *a cappella* choral pieces⁴¹² – and as a man of faith and commended his efforts in the liturgical renewal movement:

“José Penalva, como J. S. Bach, Messiaen e Penderecki [é um] intérprete da Palavra de Deus a serviço de uma verdadeira evangelização sonora contemporânea, viva e atuante, bem dentro do espírito do Concílio Vaticano II”⁴¹³.

(“José Penalva, just like J. S. Bach, Messiaen and Penderecki [is] an interpreter of the Word of God in the service of a true contemporary musical evangelization, living and engaging, well within the spirit of the Second Vatican Council”.)

Three years after Penalva’s death in 2002 researchers found amidst the composer’s estate a document called ‘Quasi-Report’ regarding an initiative called ‘The Sacred Music Renewal Movement,’ handwritten with added corrections by Penalva, in rubrics peculiar to the composer, dated March 28, 1968.⁴¹⁴ It reads:

Aos 29 de Janeiro de 1968, reuniram-se na sala de administração do IV Curso Internacional de Música do Paraná, no Colégio Estadual do Paraná, às 10h, os professores Osvaldo Lacerda, Ernst Widmer, Edino Krieger e José Penalva, com a finalidade de estudarem as bases de um trabalho comum em prol da renovação no setor de composição da Música Sacra (...) Propôs-se de imediato a fundação do que se chamou de Movimento de Renovação da Música Sacra (...).

⁴¹¹ Prosser, Penalva: Uma Vida, 33.

⁴¹² Elizabeth S. Prosser. “Metanóia I: O Universo Sonoro de Penalva.” In *Anais do III Festival Penalva e II Mostra de Música Paranaense*, Editora ArtEmbap (2011):, 10.

⁴¹³ *Ibid.*, 9.

⁴¹⁴ Prosser, Penalva: Uma Vida, 33.

(On January 29, 1968, at the administration room of the Fourth International Music Festival of Paraná at the State School of Paraná, 10:00 a.m., professors Osvaldo Lacerda, Ernst Widmer, Edino Krieger and José Penalva have gathered with the intent of defining the basis for common work geared towards the renewal of sacred music composition. (...) At once they proposed the creation of what came to be called The Sacred Music Renewal Movement (...).

The document notes the addition of the following persons not present at the meeting: Dom João Evangelista, Father Nereu Teixeira, José Vitor da Silva and Jaime Diniz, all priests connected with the Catholic Church. It closes by stating the purpose of the group and the qualities of the upcoming new sacred compositions and setting dates for the submission of manuscripts for publication, specifically assigning Penalva as the supplier of all texts and Osvaldo Lacerda as the liaison between the group and publishers Vitale and Fermata. It reads:

...

Finalidade: criação de música sacra de todos os gêneros em nível sempre elevado, quer sob o aspecto da estética, quer da liturgia.

Primeira tarefa: composição e impressão de 15 peças de caráter popular, com possibilidade de jogo entre coro, solo, assembléia, com acompanhamento de órgão ou harmonio e indicação de acordes para violão.

Principais qualidades:

- facilidade máxima na parte do povo e facilidade na parte do solista e, eventualmente, na do coro;
- acessibilidade melódica;
- dignidade sob os aspectos de estética e sacralidade;
- preferivelmente ambientação brasileira;

Seleção: Penalva foi comissionado. Cada compositor lhe enviará seis peças pequenas, das quais três serão impressas.

Impressão: Lacerda encaminhará em São Paulo, na Vitale e Fermata.

...

...

(Purpose: the composition of sacred music in all genres, to high aesthetic and liturgical standards.

First task: the composition and publishing of 15 pieces with a folk character, with the possibility of interplay between choir, soloists, assembly, accompanied by the organ or harmonium and chord charted for guitar.

Main qualities:

- extremely easy music for the faithful, accessible part for soloist and eventually the choir as well;
- melodic accessibility;
- aesthetic and sacred aspects to be treated with dignity;
- preferably a Brazilian atmosphere

Selection: Penalva has been assigned with the task of selection. Each composer will submit six short pieces, of which three will be published.

Publication: Lacerda will forward [the compositions] to publishers Vitale and Fermata in São Paulo.)

...

Three important considerations in relation to this document regard the influence of Penalva and his friendship with Lacerda. First is the fact that Penalva wanted to consolidate the movement by involving established composers who in their majority were already writing Brazilian music for the Church. These were influential men who had students, followers and admirers – a catalyst effect which indeed proved fruitful in the Widmer's group in Bahia and through some student composers of Lacerda, like Almeida Prado in São Paulo and Father Fausto in the state of Santa Catarina.⁴¹⁵

Secondly, some of the propositions in this document follow guidelines Lacerda had already employed in the composition of his 1966 *Masses for Two Voices*, *Ferial Mass* and the 1967 *Mass of the Holy Cross*, namely the accessibility in the writing of the melodic material sung by the people, the 'Brazilian atmosphere' that Lacerda identified in folk music's constants and the accompaniment by 'organ or harmonium'.

Thirdly, it shows the close relationship between Penalva and Lacerda and their mutual understanding of Church music that would treat 'aesthetics' with dignity. Beyond that, the document above pointed out the roles of these two men – Penalva would be the panelist selecting works for publication and Lacerda would be in charge of publication with some of Brazil's largest publishers at the time.

In portraying this friendship, Penalva described how Lacerda initiated his commitment to their common cause, plausibly under his influence, two years earlier:

“Em São Paulo temos o eminente compositor nacionalista e muito caro amigo, Osvaldo Lacerda...Compositor já de nomeada internacional, Osvaldo Lacerda iniciou seus trabalhos no campo da música sacra por ocasião de sua estadia em Curitiba, em 1966, como professor do II Curso Internacional de Música do Paraná.

⁴¹⁵ Penalva, Problema, 17.

Também como professor tem colaborado para a criação da nova música sacra. Vários alunos seus dedicam-se ao estudo da música sacra. Na antologia final incluiremos um número do Padre Fausto de Santa Catarina que deixando para trás uma grande bagagem de músicas escritas em estilo mais do que discutível, iniciou nova fase de música aculturada sob a orientação do Maestro Lacerda”.⁴¹⁶

“In São Paulo we have the eminent nationalist composer and very dear friend, Osvaldo Lacerda...A composer of international renown, Osvaldo Lacerda initiated his endeavors in the field of sacred music during his stay in Curitiba in 1966, as a professor at the 2nd International Music Festival of Paraná.

As a teacher he has collaborated on the creation of a new sacred music. Several of his students are studying sacred music. In the final anthology I shall include a number [piece] by Father Fausto, from Santa Catarina who, leaving behind a great load of music written in more than questionable style, has initiated a new phase of accultured music under the auspices of Maestro Lacerda”.

In 2007 Osvaldo Lacerda remembered these events in the following way:

“...Esse conselho [Vaticano II] pediu aos compositores sacros que escrevessem no idioma local, portanto em Português no Brasil. E também que os compositores refletissem através de sua música sacra as características musicais de seu povo, de sua nação. É por isso que se formou a Comissão Nacional de Música Sacra. E eu frequentei, na qualidade de professor, aqueles Cursos Internacionais de Música do Paraná, que aconteceram de 1965 a 70 de depois mais dois anos em seguida. E foi aí que eu entrei em contato com o Pe. Penalva, que me informou da existência dessa Comissão Nacional de Música Sacra e me convidou a escrever uma missa com caráter brasileiro. Foi então que eu escrevi a Missa Ferial e daí resultou que fui convidado a integrar esta comissão na qualidade de...eles nunca definiram qual era minha posição, mas seria de um consultor de música brasileira. Foi aí que eu fiz algumas composições para dar exemplo aos padres, não é? Aliás, foi então que eu entrei em contato com Padres, Frades, Freiras e Bispos. Foi interessante”.⁴¹⁷

(“...This Council [Vatican II] asked composers of sacred music to write in the vernacular, therefore in Brazilian Portuguese. It also asked the composers to express in their sacred music the musical characteristics of their people, of their nation. This is the reason the Sacred Music National Committee was formed. And I attended, as a professor, those International Music Festivals in Paraná, which took place from 1965 to 1970 and then two more years. It was there that I came in contact with father Penalva, who informed of the existence of the Sacred Music Committee and invited me to write a Mass with a Brazilian character. It was then that I wrote the Ferial Mass and [for that effort] was invited to be a part of this committee in the capacity of...they never defined my role, but it would be like a consultant of Brazilian music. I then composed a few works to serve as models for the priests, right? Actually, it was then that I had contacts with priests, friars, sisters and bishops. It was interesting.”)

⁴¹⁶ Ibid.

⁴¹⁷ Lessa, Missa Ferial, Interview with Lacerda.

The coming together of these two Brazilian genial composers greatly benefitted the Catholic Church liturgy. Even if it is true what Father Weber said that a struggle ensued between ‘aestheticists’ – Lacerda and Penalva included – and the group from the Archdiocese of Rio, called the ‘pastoralists’ with the latter group prevailing,⁴¹⁸ the contribution from these two masters is indelible. They understood that the Second Vatican Council’s vernacular overtures precipitated the need for artistic parameters, including aesthetic beauty and functionality:⁴¹⁹ Penalva through his theological mindset allied to a conviction of the sign of God in high artistic expressions⁴²⁰ and Lacerda through the combination of a very critical sense with a natural, spontaneous Brazilianism manifested in truly nationalistic sacred compositions.

There was mutual admiration and respect – Penalva presented and premiered several works by Lacerda at the International Festivals in Curitiba, including the *Mass of the Holy Cross* in 1968.⁴²¹ But it would be natural to expect that in some ways they differed – although both employed composition techniques of the twentieth-century like Dodecaphonism and Impressionism – Lacerda was more conservative and most of his sacred works remained within the modal-diatonic parameters of the *Mass of the Holy Cross*. On the other hand, Penalva, the composer and priest, explored all compositional currents in sacred music and believed that even serialism could be a ‘living music of our time’ and be used to convey religious piety.⁴²²

A brief look at the Kyrie of Penalva’s *Mass no.4* (originally no.2), set in Portuguese, shows some similarities with Lacerda’s writing and highlights a common creed. The Mass was composed in 1967 – the same year of Lacerda’s *Mass of the Holy Cross* – and premiered by the Claretian Choir, conducted by Penalva himself.⁴²³ It calls for TTB or SMA soloists, three-equal voices choir and organ. Its movements are *Senhor, Glória, Creio, Santo-Bendito, Cordeiro*. The Gloria and Creio manuscripts are not extant.

The first *Senhor* starts in A-Minor with three voices *a cappella* lending itself easily to prayer and

⁴¹⁸ Molinari et al, *Música Brasileira II*, 69.

⁴¹⁹ Penalva, *Problemática*, 4.

⁴²⁰ *Ibid.*, 20.

⁴²¹ Penalva, *Problema*, 18.

⁴²² *Ibid.*, 14.

⁴²³ Elizabeth S. Prosser. *Um Olhar Sobre a Música de José Penalva: Catálogo Comentado*. Curitiba, Brazil: Champagnat, 2000., 182.

supplication. The main subject's melodic line is characterized by melancholic lyricism, shown in figure 3.17, thus imparting to the whole movement a very modinha-like atmosphere. The modulation to the subdominant is hinted at measure 7, although prevented by a deceptive cadence to Bb. Penalva sets the Cristo in E-Minor, bringing in the accompaniment of the organ, which in a minimalist way supports the voices and harmony and also creates counterpoint with the soloist in the Christe. The bass line of the accompaniment has characteristic syncopations that help propel this middle section and the whole design could plausibly evoke a guitar accompaniment as shown in figure 3.18.

Figure 3.17 – Penalva, *Mass No.4*, Senhor 1

Missa No. 4

José Penalva
ed. Marcelo Urias

The musical score is presented in two systems. The first system includes staves for Soprano, Mezzo-soprano, Contralto, and Organ. The Soprano part begins with a melodic line in E minor, with lyrics: "Se - nhor... ten-de pie - da... de de nós Se - nhor... ten-de de nós". The Mezzo-soprano and Contralto parts enter later in the system. The Organ part provides a minimalist accompaniment. The second system continues the vocal parts and the organ accompaniment, with the Soprano part featuring a melodic line that modulates to the subdominant (Bb) in measure 7.

Figure 3.18 – Penalva, *Mass No.4*, Cristo and second Senhor

2

S. *mf*
Cris-to ten-de pie-da-de de nós Cris-to ten-de pie-da-de de nós Cris-to ten-de pie

M-S.

C.

Org.

16
S. da-de ten-de pie-da-de de nós Se-nhor ten-de pie-da-de de nós Se-

M-S. Se-nhor ten-de pie-da-de de nós Se-

C. Se-nhor ten-de pie-da-de de nós, Se-

Org.

The second Senhor, measures 18-27, seen in figure 3.18, repeats the music from the first one, this time with organ accompaniment. All these elements are combined with hints of modalism and archaisms, such as an Aeolian-like Senhor and a Cristo section with a Dorian character, an imitative vocal writing, and open fifth endings. The Senhor and, in fact, the whole Mass is framed within a Brazilian atmosphere while retaining its polyphonic character in artful writing. It is a simple yet significant work of art that is filled with liturgical appropriateness and devotion.

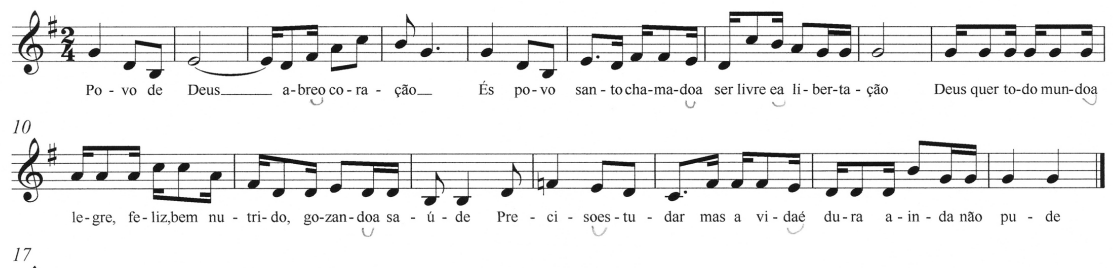
In the following years, Penalva's efforts were somewhat fruitful – many serious compositions for the Church continued to be created as a result of the renewal movement initiated at the Festivals in Curitiba. However, the 'pastoralists' and their Canto Pastoral would dominate the sacred music

landscape⁴²⁴ and from a musical standpoint, para-liturgical music would not see the influence of the aesthetic and devotional aspects advocated by Penalva and Lacerda. The 1985 *Liturgical Hymnal* of the National Conference of the Brazilian Bishops⁴²⁵ includes very few composers associated with the renewal movement and a sample of the music reveals a preference for strophic and simplistic songs. Figure 3.19a/b shows a joyful baião by Father Jocy Rodrigues, *Povo de Deus* (People of God) in this Northeastern style which certainly would connect with congregants and *Esse É Nosso Deus* (This is Our God) by Valdeci Farias. The former has qualities of a typically Brazilian piece but the latter, in spite of a beautiful and meaningful text about worshipful commitment, lacks the attributes of artful music.

Figure 3.19 Samples from *Liturgical Hymnal*, 1985

a. Povo de Deus

Pe. Jocy Rodrigues



b. Esse É Nosso Deus

Valdeci Farias



⁴²⁴ Molinari et al, *Música Brasileira II*, 14.

⁴²⁵ CNBB, *Hinário Litúrgico*.

3.4 – Other Composers in the Liturgical Renewal Movement

According to Prosser,⁴²⁶ the Renewal Movement went on to influence *a posteriori* others to write sacred music in what musicologist Vinícius de Carvalho identified as ‘ethno-liturgical works’, or sacred pieces for the liturgy based on folk art.⁴²⁷ Its influence reached Northeast Brazil as evidenced by works from the Bahia Composers Group, an informal association of Ernst Widmer (1927–1990), faculty and students of composition at the School of Music of the Bahia Federal University.⁴²⁸ One of them is composer Lindenbergue Cardoso (1939–1989), a disciple of Widmer, who wrote six Masses between 1966 and 1981, the first three nationalistic in nature and set in the vernacular.⁴²⁹ His first Mass is called *Missa Nordestina* (Northeastern Mass) and written in a tonal-modal language employing the Northeastern scales just like the *Mass of the Holy Cross*.

Widmer was a Swiss-born composer who immigrated to Brazil in 1956 following an invitation by German-Brazilian composer Hans-Joachim Koellreuter (1915–2005). His compositional style would then be impregnated by the ebullient Northeastern Brazilian folklore. As the composer himself described in a 1987 interview reflecting upon his style after his move to Brazil:

Noto que minha linguagem não mudou muito. Ela apenas está muito mais impregnada com uma presença rítmica e melódica nordestina; fui praticamente cativado por isso. A minha linguagem mudou pelo convívio. [...] Eu virei um compositor nordestino, no âmago da coisa.⁴³⁰

(I notice that my language has not changed so much. It is more markedly impregnated with the presence of Northeastern rhythm and melodic characteristics: it captivated me. My language changed because of this contact. (...) I became a Northeastern composer, in and of itself.)

He wrote six short Masses between 1966 and 1968, of which four are in Portuguese. These Masses are fascinating short works led by choir, soloists and organ and Masses 4 - 6 call for the

⁴²⁶ Prosser, Penalva: Uma Vida, 34.

⁴²⁷ Carvalho, Aspectos da música na liturgia católica.

⁴²⁸ Nogueira, “Grupo de compositores da Bahia”, <http://www.latinoamerica-musica.net/compositores/bahiacomp/nogueira-po.html> (accessed October 2012)

⁴²⁹ Marco A. R. Feitosa, “A Missa Brevis de Lindembergue Cardoso: Uma Análise à Luz do Conselho Vaticano Segundo”, in <http://www.seer.unirio.br/index.php/simpom/article/viewFile/2795/2104>, (accessed August 2013), 1029.

⁴³⁰ UFBA, Marcos Históricos, “Ernst Widmer”, http://www.mhccufba.ufba.br/SISMHCC/mhcc_index.php?idioma=pt&secao=3&extra=4 (accessed October 2012)

participation of the assembly, setting all parts of the Ordinary of the Mass. The first Mass, *do Sertão* premiered at the Federal University of Bahia in 1967.⁴³¹ The second Mass is for SSATBB *a cappella* choir and has *ad libitum* parts for *berimbaus*, a pitched percussion instrument typical of Northeast Brazil employed in the mixed martial arts / dance *Capoeira*. The third Mass, op.45, '*do Curió*' (of Curió) incorporates in the Credo the folksong about the Brazilian bird Curió. The fourth Mass is dedicated to Penalva.⁴³² Widmer, after meeting Penalva at the 4th International Music Festival, took the 'challenge' to compose sacred music according to the directives set at the National Workshops and the Penalva group. The composer from Paraná considered Widmer's work after this period to be 'gems of accultured music'.⁴³³

Another composer who wrote sacred works influenced by the Renewal Movement was Zbigniew Henrique Morozowicz (1934–2008), a Brazilian composer of Polish descent, who nicknamed himself 'Henrique de Curitiba' in reference to his hometown and to make his name recognizable. A skilled pianist and organist, Henrique later became the organist at the Metropolitan Cathedral of Curitiba, where he also developed the taste and skill for improvisation. He graduated from the Curitiba Music and Arts School with a degree in composition in 1953, studied composition in Poland in the 60s, and later obtained a Master's Degree in Composition from the Ithaca College in 1981 under Czech-born classical composer and conductor Karel Husa (b.1921). In 1954 he began a period of three years of studies at the Free School of Music in São Paulo, an institution then functioning as a South American hub for many eminent German musicians.⁴³⁴ Henrique studied piano with Henry Jolles, composition with Ernst Mahle, and aesthetics with Hans-Joachim Koellreutter, an important influence in his life.

Morozowicz himself stated that his music is a combination of the Western European tradition and Brazilian ethnic music. His style remains mostly within an expanded tonality although a few of his compositions do explore serialism and atonal tendencies. It was described by composer Edino Krieger as

⁴³¹ Nogueira, *Catalogo*, 53.

⁴³² Willy Brüsweiler. *Ernst Widmer-Werkverzeichnis*, Aarau, Switzerland: Ernst-Widmer-Gesellschaft, 2006.

⁴³³ Penalva, *Problema*, 16.

⁴³⁴ *Ibid.*, 11.

‘good humored when expressing the flavor of the Brazilian rhythms but always with the integrity of someone who is a master of polyphony’.⁴³⁵

His output of more than 150 works and his active life as a composer and music professor made him an important influence in the cultural life of Curitiba and brought him nationwide recognition.⁴³⁶ Upon his return to Curitiba in the early sixties he took several teaching and artistic positions, as professor at the *Studium Theologicum* – where Penalva was also a teacher – and at the School of Music and Fine Arts of Paraná which published his 1968 treatise called ‘Choruses of the XVI and XVII centuries for the study of harmony and morphology’. In 1974, as a Dean for the School, he made significant advancements in the curriculum, adding a mandatory course in Brazilian Music for all music students.⁴³⁷

Henrique’s friendship with Penalva and his artistic involvement with the International Music Festivals of Paraná led to the composition of his 1966 *Missa Breve*, premiered at the 1969 Festival by the Pro-Musica Choir, led by Penalva.

The *Missa Breve* is a setting in Portuguese of the *Kyrie*, *Sanctus* and *Benedictus*, and the *Agnus Dei* of the Ordinary of the Mass, and a Prelude indicated to serve also as a Postlude. Henrique does use Portuguese titles for these movements: *Senhor*, *Santo e Benedito*, *Cordeiro de Deus*. The whole work is concise and its performance lasts approximately ten minutes. It calls for a SSATBB choir, C Trumpet, Organ and Double Bass. In 1996 the composer reflected upon this work as follows:

“A Missa Breve foi escrita em Curitiba durante o II Festival Internacional de Música do Paraná, em 1966. Nessa ocasião, em um simpósio sobre música religiosa, o maestro e compositor Pe. Penalva nos explicou a mudança ocorrida na Missa da Igreja Católica, substituindo o texto tradicional latino pelo texto vernáculo, ou seja no Brasil, em Português. Exortou os compositores presentes a comporem missas brasileiras na linguagem erudita...já que muitos leigos estavam produzindo banalidades para o povo cantar.

Atendendo a este apelo de tão particular amigo e grande músico, na atmosfera extremamente criativa daquele festival, comecei logo a escrever a Missa Breve, inspirando-se no ritmos de dança popular, mas um tipo de “batida”, identificando como nosso, sem ser específico....com coral, contrabaixo, trompete e órgão como realizador de

⁴³⁵ Lima, Henrique Morozowicz, 20.

⁴³⁶ Lima, Deloie C. Henrique Morozowicz: Chamber Music Works with Piano. Diss. Florida State University, 2003, 1.

⁴³⁷ Ibid., 14.

“contínuo”, já que a obra tem uma estrutura de conotação barroca.”⁴³⁸

“The *Missa Breve* was written in Curitiba during the 2nd International Music Festival of Paraná, in 1966. At the occasion, in a symposium about religious music, maestro and composer Father Penalva explained to us the changes that took place in the Catholic Church, substituting the traditional Latin text for the vernacular, therefore in Brazil, the Portuguese. [Penalva] Exhorted the composers in attendance to write Brazilian masses in erudite language...for many amateurs were writing trivial music for the faithful.

In response to this plea from such a dear friend and great musician, and in the highly creative atmosphere of that Festival, I soon began to write the *Missa Breve*, inspired by the rhythms of popular dance, in a sort of “beat”, identified as ours, though unspecific...for choir, bass, trumpet and organ in the role of “continuo” as the work has a structure with Baroque connotations.”

The *Missa Breve*, conceived at the time of the liturgical renewal movement, is not however a work that adheres to its proposed functional guidelines. It is a concert work, meant for the stage. The Prelude requires an organist versed in jazz improvisation, there is no participation of the faithful, and the vocal writing is particularly difficult, with several moments of quartal harmonies. It is a beautiful work, full of liturgical and devotional elements – the trumpet design at the Prelude evokes Gregorian Chant – as well as relatable to a Brazilian audience due to its rhythmic vitality as seen in figure 3.20.

In a country of rich musical traditions and scores of classical composers, it would be impossible to describe here the several Mass compositions in the second half of the twentieth-century. For instance, the nationalist composer Aylton Escobar wrote in 1964 a ‘*Missa Breve*’ with popular Brazilian rhythms in which the Kyrie is a *modinha*, the Gloria a *cantoria e dança* (Singing and Dance), the Sanctus is a *ponteado*, the Benedictus a *toada*, and the Agnus Dei is an *acalanto* (Lullaby). Francisco Mignone, who also was influenced by Andrade and Guarnieri,⁴³⁹ wrote seven full-scale Masses between 1962 and 1968. While he was not a Catholic, Mignone believed in his social role as a composer in a Catholic country⁴⁴⁰ – he envisioned polyphonic treatment of religious songs already in the people’s domain.⁴⁴¹ His Masses are all densely polyphonic and employ counterpoint freely that at times resembles Bach.⁴⁴² These Masses are

⁴³⁸ Glacy A. Oliveira, ed. *A Obra Coral de Henrique de Curitiba Morozowicz*. Curitiba, Brazil: Oliveira, 2009., 273.

⁴³⁹ Mariz, Francisco Mignone, 32.

⁴⁴⁰ *Ibid.*, 40.

⁴⁴¹ *Ibid.*

⁴⁴² *Ibid.*, 125.

rarely performed and are deserving not only of performance but of extensive and dedicated studies to be added to scholarly literature.

Figure 3.20 – H. Morozowicz, *Missa Breve*, Senhor.

I - Senhor

Moderado

Se - nhor

con Svb.

Se - nhor ten - de pie - da - de de

con Svb.

Interestingly, one composer who apparently did not participate actively in the renewal movement was Camargo Guarnieri. Although he wrote fourteen Ave Marias, his only large sacred work, the *Missa Diligite* of 1972 was a commission by Luis Medici to celebrate his 40th wedding anniversary.⁴⁴³ It is in Latin, written in a dense polyphonic texture and each movement centers around one mode: the Kyrie is Dorian, the Gloria is Aeolian, and the Agnus Dei is Hipomixolydian. It is a composition described by Caldeira Filho as ‘a convincing aural expression of human emotion’.⁴⁴⁴

⁴⁴³ Marion S. Verhaalen. Camargo Guarnieri: Expressões de Uma Vida. Translated by Vera Sílvia. São Paulo, Brazil: Editora Universidade de São Paulo, 2001.

⁴⁴⁴ Ibid.

Chapter 4

The Mass of the Holy Cross

4.1 – Introduction

The *Missa Santa Cruz* (Mass of the Holy Cross) was composed in 1967 and published by Irmãos Vitale in the same year.⁴⁴⁵ The score title indicates it was written for a soloist, mixed four-part choir or unison choir, *ad libitum* participation by the congregation and accompaniment by organ or harmonium. The composition is dedicated to Father José de Almeida Penalva, a Catholic priest and prolific composer from Curitiba, Paraná, in southern Brazil and as demonstrated previously, an important personality in the sacred music renewal in the years following the Second Vatican Council. On page four of the score Lacerda offers the rationale behind the title of the Mass as:

‘...uma referência ao símbolo sagrado do Cristianismo e uma homenagem ao primitivo nome do Brasil.’⁴⁴⁶ (Lacerda 1967)

(a reference to the sacred symbol of Christianity and an homage to the primitive name of Brasil).

The following five parts from the Ordinary of the Roman Catholic Mass are composed: Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei. The Credo text was not set to music and this omission is also felt in the *Ferial Mass* from 1966. Only Lacerda’s other two Masses, *Missa A Duas Vozes* from 1966 and the 1971 *Missa A Três Vozes Iguais* include a Credo setting. Figure 4.1 illustrates the title page from the original publication.

The composition was recommended by the Sacred Music Committee of the Southern Region Department of Liturgy of the Brazilian Bishops National Conference (Conferência Nacional dos Bispos do Brasil / C.N.B.B.) as indicated in the title page.

⁴⁴⁵ Lacerda, *Missa Santa Cruz*, Preface.

⁴⁴⁶ Ibid.

Figure 4.1 – Front page of the original publication.



The engraving of the music is laid out mostly in six staves. The upper four staves contain the vocal lines in the usual SATB in top-to-bottom orientation, and the lower two are the accompaniment part. The soloist lines are embedded in the soprano line. The choir parts, whenever in unison, are combined into two staves, soprano and alto in the upper, and tenor and bass in the lower. The score is marked with abbreviations to denote the role of participants: S (solista) for soloist, C (Coro) for choir, P+C (povo + coro) for people and choir and CEL (celebrante) for the priest officiating.

Pages two and three of the published score include performing notes describing vocal ranges for the singers and the abbreviations used by the composer when indicating the forces performing at any particular moment in the Mass. These abbreviations facilitate the reading since there is variety in the engraving as indicated above.

On page three the composer also lists the two purposes for the composition of the Mass. They are, according to his words:

1. ‘Apresentar ao público religioso, aos artistas e aos estudiosos do assunto, algumas soluções e sugestões com que o Autor espera contribuir para a aculturação da música sacra no Brasil’

(To present the religious public, the artists and scholars of this subject, some suggestions and solutions with which the Author hopes to contribute to accultured sacred music in Brazil)

2. ‘Tendo em vista a grande diversificação dos recursos técnico-musicais de nossas paróquias, apresentar uma obra que seja acessível ao maior número possível delas, dentro de um padrão artístico elevado. Assim, o Autor:

- a. confiou a parte mais elaborada a um só cantor solista;
- b. escreveu uma parte coral relativamente fácil, que pode ser cantada a quatro vozes mistas ou, simplesmente, em uníssono;
- c. confiou, à comunidade de fiéis, trechos melódicos curtos e de memorização fácil;
- d. escreveu um acompanhamento que pode ser tocado tanto no órgão, como no harmonio;’

(Having in mind the great diversity in technical and musical resources of our parochial Churches, [I] present a work accessible to the majority of them, within a high artistic standard. Thus, the Author:

- a. entrusted the more elaborate part to a single soloist;
- b. wrote a relatively easy choral part that may be sung as a four-part mixed ensemble or simply in unison;
- c. entrusted the community of faithful with short melodic passages of easy memorization;
- d. wrote an accompaniment that can be played either in the organ or in the Harmonium;)

On page four the composer makes several performing suggestions, including the preference for a tenor in the soloist's role. In the absence of a tenor, he suggests a soprano or mezzo-soprano, or even a baritone. Lacerda states that if the choir is not skilled enough to sing in four-part harmony, it should sing the soprano line in unison. An interesting suggestion relates to congregational participation: the composer says that it is *ad libitum*, but if the people do participate, the choir should support the congregational singing, especially if the audience cannot sing "in tune and with correct rhythm". If however the audience is musically educated, he leaves the choir's engaging of the audience's assigned passages to the discretion of the conductor of the choir.

These suggestions indicate the importance of the choral participation, either in unison or in parts, and demonstrate Lacerda's awareness of the pivotal role that choirs played in the liturgy. One year after the composition of this Mass the bishops gathered for the 4th National Workshop on Sacred Music and confirmed the relevance of choral participation by calling choirs 'a living organism within the community, whose ministry is not to concertize but to guide and support the congregational singing, provide antiphonal and responsorial singing, carry its proper liturgical functions and act as an occasional substitute for congregational singing in special circumstances'.⁴⁴⁷

The Mass has a rich aural atmosphere. It is diatonic and exhibits a congruence of tonal and modal elements in its construction. This fact, allied to a variety in the use of the forces called for, its melodic formulas, chant-like passages and music styles from the folklore give the work a sound imbued with liturgical overtones, attaining value as both an artistically elevated composition and a work of sacred art close to the realm of the common Church-goer.

The Mass is in E-Major although there is no key signature in any of the movements, a trait Lacerda acquired from his teacher Guarnieri. The opening chord and first movement are in E-Major and so are the Sanctus and the final chord at the end of the Agnus Dei. Graph 4.1 shows the tonal plan for the entire work and the modes employed in each movement. The key structure reveals a chromatic

⁴⁴⁷ Albuquerque et al, *Música Brasileira I*, 139.

relationship in thirds among the movements with E being the common denominator throughout the entire Mass. These key changes in the Mass help create a coloristic distinction to the texts of the different movements, especially among the Kyrie-Gloria-Sanctus with the livelier C-Major Gloria as a brighter, contrasting key. The A-Minor in the Benedictus accords to the typical minor tonality of many *modinhas*, the style in which it is written, and the closing Agnus Dei exhibits a predominantly modal sound throughout; its tonal definition comes only at the very end in the final chord of E-Major.

Graph 4.1 Tonal / Modal Plan, *Mass of the Holy Cross*.

Movement	Kyrie	Gloria	Sanctus	Benedictus	Agnus Dei
Tonal Plan	E	C	E	Am	Em
Modal Use	Mixolydian Aeolian	Lydian ^{b7} Mixolydian	Mixolydian	(Dorian)	Dorian (Phrygian)
Aeolian					
Phrygian					

The harmonic language is based on conventional tonality but the employment of mode shapes melodic design, influences some cadential progressions and lends the Mass some archaism. Mixolydian is the mode common to the Kyrie and the Sanctus, appearing also briefly in the Gloria. The Gloria, as the longest movement in the Mass, has the richest display of modes in the dominance of the Lydian mode with a flattened seventh-degree, known in Brazil as one of the Northeastern scales.⁴⁴⁸ It appears prominently in the opening thematic choral material. In the Gloria's central section, the Aeolian and the Phrygian overlap. The Dorian mode appears faintly in the Benedictus but more markedly in the Agnus Dei. The latter has instances of ambiguity with Dorian and Phrygian modes juxtaposed.

Lacerda recognized that modal scales appear often in Brazil's folklore and used mode freely.⁴⁴⁹ He stated however having no particular method in the selection of modes for his compositions and sometimes alternated quickly and briefly between authentic and plagal forms of each mode⁴⁵⁰.

The Mass must be seen as the product of a composer writing in a diatonic language while incorporating aspects of modalism as absorbed from Brazilian folklore. The modal aspect woven into the

⁴⁴⁸ http://pt.wikipedia.org/wiki/Escala_nordestina (accessed February 2012)

⁴⁴⁹ Lacerda, in *Música Brasileira I*, 65.

⁴⁵⁰ Lessa, *Missa Ferial*, 144.

fabric is at times clearly apparent and in other instances subtle or inferred. Also, Lacerda at times permits both elements in juxtaposition or proximity, as seen in the intonations of the Kyrie by the soloist, shown in figure 4.5b, where the D# of measures 2 and 4 is replaced by D-natural in measure 5. The D of measure five conforms to the Mixolydian mode that predominates in the movement. The same type of chromatic alteration is found in measures 27 – 31 of the Kyrie, when the F# of the Sopranos infers an A-Dorian while the F-natural in the Alto, Tenor and Bass lines show a clearly defined Aeolian collection.

These cross relations appear other times in the Mass – e.g. the intonation of the celebrant at the beginning of the Gloria, measure 2 when a B-natural precedes a Bb, the latter being part of the C-Lydian that is employed in two passages of the movement. Another example in the Gloria is the dualism of G-natural and G# in the middle section, with the G-natural as part of the organ accompaniment, delineating an F#-Phrygian while the G# in measure 83 of the soloist's vocal line points to an F#-Aeolian.

In a random sampling, this type of modal dualism is found in the works of other nationalist composers. For example, Cesar Guerra-Peixe (1914-1993), a composer who spent from 1948 to 1950 studying *in loco* the folkloric melodies of Northeastern Brazil, in his work *Rabeca Triste* (Sad Fiddle, 1972) for Violin and Piano displays this type of modal dualism. In measures 4 – 10, the violin part is in D-Mixolydian, as seen in figure 4.2, while in measure 12 he infers a D-Lydian returning however to G-natural in measure 13. It could also be argued that these cross relations are plausibly the influence of the chromaticism found in many folk melodies and these composers' refined compositional techniques which assimilated these songs and made them a part of their gestalt.

Many musicologists have attempted to explain the presence of modalism in the folkloric music of Brazil. There is some consensus in literature that notwithstanding the lack of extant sources for comprehensive musical historiography in colonial Brazil, the modal aspect of folkloric music has strong influence of the European and African folk music and to a lesser degree of the native Brazilian Indians⁴⁵¹.

⁴⁵¹ Ermelinda Paz, "As Estruturas Modais na Música Nordestina", in *Cadernos Didáticos UFRJ*, no. 8, 3rd edition. (Rio de Janeiro, Brazil: UFRJ, 1994), 19.

Figure 4.2 – Excerpt from Guerra-Peixe’s *Rabeca Triste* (1972) for Violin and Piano



The European influence relates more specifically to the Iberian peninsula, with the influence of the Mozarabic and Morisco chants that permeated the music of the soldiers and peasants who were recruited to populate the colonies and naturally not affected by the Renaissance.⁴⁵² There is also the role of Jesuits and other religious orders present in Brazil and the influence of the Gregorian chant they brought in their evangelization task. However, there is controversy about how of if it could have affected Indian and Afro music cultures in colonial times.⁴⁵³

Paz cites that an analysis of folkloric songs of Brazil, Northeast in particular, show pentatonic and hexachordal scales relating primarily to the African influence, and the presence of descending melodies that conform notwithstanding to scalar parameters equivalent to a few Gregorian modes: Mixolydian, Aeolian, Lydian, Phrygian, Dorian and a hybrid of Mixolydian and Lydian modes.⁴⁵⁴ Figure 4.3 show some of these melodies collected by Paz.

⁴⁵² Vladimir Silva, “Os Modos na Música Nordestina”, in http://hugoribeiro.com.br/biblioteca-digital/Silva-modos_musica_nordestina.pdf (accessed April 2014), 4.

⁴⁵³ Paz, *As Estruturas Modais*, 19.

⁴⁵⁴ *Ibid.*, 23.

Figure 4.3 – Samples of folkloric songs and modal usage

a. *Canto dos Mouros – E-Lydian*

Vie - mos nós de Ho - lan - da Sem - prea re - mo mão a
ve - la Na - ve - gan - do com tan - ta li - da a - té che - ga mos em ter - ra etc

b. *Quem Vem Lá – E-Mixolydian*

Quem vem lá é boi - a - dei - ro quem vem lá boi - a - dei roeu - sô

c. *A Cabocolinha – F-Dorian*

A ca - bu - cu - li - nha dan - ça mui - to bem a ca - bu - cu - li - nha dan -
ça mui - to bem Por is - so me cha - mam mi - mi - nha meu bem etc

d. *Bendito Para Pedir Chuva – Dualism of F-Lydian and Mixolydian*

Lá no me - io do in - ver - no lá no me - io do in - ver - no a - on - de
Je - sus Cris to an - dô a luz dos an - jos e - ra tan - tas que Je - sus se a - lu - me - ô

e. *Cajueiro – D-Mixolydian*

Ca - ju - ei - ro pe - que - ni - no car - re - ga - do de fu - lô eu tam - bém etc

f. No Copiá, No Copiá - F-Lydian without VII degree



Interestingly, examples b and e in figure 4.3 contain the broken 7th chord in the Mixolydian that also shapes themes in the Mass. Example a in E-Lydian only completes the collection with the A# in measure 9. Example d shows a dualism of mode – the most common one – created by the merge of Lydian and Mixolydian, although the compilation by Paz and others contain examples of other types of dualism. This is the dualism in the Gloria, theme 2 as we shall see later in this work. Example c is interesting because in a 3-flat collection it delineates an F final and the melody sits in Dorian; also the design is characteristic with its leap of 7th in the first two statements. Example f is important because the literature cites frequently modal frameworks with missing – or inferred – degrees.

Finally, the modal usage in the Mass of the Holy Cross, clearly evident or just inferred, is explained by the fact that Lacerda absorbed the modal characteristics of folk songs and translated them into an erudite composition. Nonetheless, for the musically uneducated church-goers the modal aspect is of little relevance. Melodies like Theme 2 of the Kyrie or Theme 1 and 2 of the Gloria demonstrated later in this work, will only reverberate if they *sound* familiar through the acquired knowledge of folkloric songs and cultural manifestations of different parts of the country, the Northeast in particular.

4.2 – Analysis of Individual Movements

4.2.1 – Kyrie

4.2.1.1 – Overview

The Mass begins with the Kyrie, the second largest movement, which in its forty-three measures sets a simple yet solemn liturgical atmosphere. It follows structurally the three-part division of the Kyrie

text: KYRIE – CHRISTE – KYRIE. Each of these sections is then musically subdivided to reflect the nine-fold aspect of the Kyrie text. This musical structure facilitates the assignment of forces and the involvement of the congregation in the chants of the Church thus abiding by the guidelines set by the Second Vatican Council and the subsequent liturgical revisions of the Council of Bishops of the Brazilian Catholic Church as discussed in previous chapters of this study.

In the first Kyrie, the line *Senhor, tende piedade de nós* (Lord, have mercy on us) is sung by the main soloist for the first six measures; the repetition of this text in measures 7–10 by the choir with a third repetition by the choir and congregation through measure 14 present a natural sequence that would have been conducive for congregant participation, even if the musical material was not necessarily familiar.

The assignment of forces along the parameters of the musical structure give the music a sense of familiarity to the average Church-goer in two distinct ways: first, it embodies similar structures found in many litanies of the Church, such as the litany of the Holy Virgin Mary and the triple repetition of the Kyrie itself⁴⁵⁵ and prayers before the dismissal as evidenced in Masses and other liturgical works performed in Brazil in the years preceding the *Mass of the Holy Cross*;⁴⁵⁶ second, the aspect of religious syncretism in Brazilian Catholicism, evident mostly through the influence of the cultural and religious manifestations that resulted from slavery and the African-American presence in Brazil. Evidence of this fact is found in the correlation of deities in Umbanda, with names of spiritual entities assigned to particular saints. In musical expressions one finds the black *jongos* that form the basis of Capoeira, accompanied by a singer who leads in melodic intonations, punctuated by responses from all the surrounding participants⁴⁵⁷ and also in the intonation and responses in the gatherings of the Umbanda.⁴⁵⁸

Figure 4.4 shows two examples from the Capoeira tradition and one jongo from Southeast Brazil.

In doing so, Lacerda creates a work that successfully translates to the Church-goer the folkloric element of *ladainha* or litanies found in the many formats of the folkloric expressions mentioned above.

⁴⁵⁵ Catholic Encyclopedia, "Litany", <http://www.newadvent.org/cathen/09286a.htm> (accessed January 2012)

⁴⁵⁶ Hinário, publicação oficial do 36º. Congresso Eucarístico Internacional, Rio de Janeiro, 1955.

⁴⁵⁷ <http://en.wikipedia.org/wiki/Capoeira#Music> (accessed January 2012)

⁴⁵⁸ Dossiê Iphan, "Jongo no Sudeste", <http://portal.iphan.gov.br/portal/baixaFcdAnexo.do?id=722>, 28, (accessed May 2012)

Figure 4.4 – Examples of ‘call and response’ songs in Brazilian folklore.

a. Excerpt from a Capoeira litany, *Esta Cobra Te Morde*, by Oneyda Alvarenga

Esta cobra te morde

*Em 'Música Popular Brasileira',
de Oneyda Alvarenga.*

♩ = 100

The score is in 2/4 time. It features three parts: Canto (Vocal), 1 Pandeiro (Percussion), and 3 Berimbau (Percussion). The Canto part is divided into SOLO and CÔRO (Chorus) sections. The lyrics are: Es - ta co-bra te mor-di. Ói o bo-te da co-bra. Si - nhô, São Bent' Si - nhô, São etc. The Pandeiro and Berimbau parts provide a rhythmic accompaniment.

b. Excerpt from a Capoeira litany, *Dente de Ouro*, by Suassuna e Dirceu

The score is in 2/4 time. It features two parts: SOLO and CÔRO (Chorus). The lyrics are: Vi - va meu Deus. 1. - êê, vi - va meu Deus, ca - rpa - rá Eu. 1. sou man - din - guel - ro Eu sou man - din - guel - ro, ca - ma - rá Eu. 2. sou man - din - ga Eu. The SOLO and CÔRO sections alternate throughout the piece.

c. Jongo from Southeast Brazil

Com tanto pau no mato
(Jongo de Guaratinguetá)

Solista: Dona Mazé

Fonte: vol. 100 Partituras da Palanca

The score is in 2/4 time. It features three parts: Solista (Soloist), Coro (Chorus), and Palmas (Clapping). The Solista part has the lyrics: Com tan - to pau no ma to. The Coro part has the lyrics: Em - ba - ú - va é co - ro - nel. The Palmas part is marked 'simile'. The score includes two versions of the chorus, labeled 1. and 2.

4.2.1.2 – Textual Considerations

The composer used the Greek word *Kyrie* for the title but set the text to be sung in Portuguese. Table 4.1 shows a side-by-side comparison of the ecclesiastical Latin text and the Portuguese setting:

Table 4.1. Text and Translation of the *Kyrie*.

Latin text Portuguese setting <i>English translation</i>
Kyrie eleison Senhor, tende piedade de nós <i>Lord, have mercy on us</i>
Christe eleison Cristo, tende piedade de nós <i>Christ, have mercy on us</i>
Kyrie eleison Senhor, tende piedade de nós <i>Lord, have mercy on us</i>

The word-for-word translation is faithful to the original Latin text and follows the tradition of the initial rites of the Brazilian Catholic Mass after the Second Vatican Council.⁴⁵⁹ It is noteworthy that English translations use the word ‘mercy’ for *eleison*, which in Portuguese translates as ‘*misericórdia*’. However, the mass text in Portuguese employs the word ‘*piedade*’ instead of *misericórdia*. *Piedade* is defined as ‘*Compaixão, dó, pena, comiseração*’⁴⁶⁰ words that in Portuguese express pity and heartfelt compassion while ‘*misericórdia*’ is translated similarly to ‘*piedade*’ but also as ‘*Compaixão solícita pela desgraça alheia*’⁴⁶¹ which expresses a sentiment of pity not necessarily motivated by love. In a sense ‘*piedade*’ is closer to the meaning of *eleison*, a Greek word derivative of *eleos*, meaning *oil*, used in Ancient times as a healing and soothing agent.⁴⁶²

The nuance in the choice of words to translate *eleison* properly addresses the sentiment of piety but also allows more compositional flexibility, as ‘*piedade*’ can be set as a three syllables unit – *pie - da - de* – eliding the first gliding vowels together or as a four syllables unit – *pi - e - da - de*. The word

⁴⁵⁹ Polycarpo Amstalden, ed. *Nossa Missa em Comunidade*. São Paulo, Brazil: CNBB, 1965, 7.

⁴⁶⁰ Dicionário Online de Português, <http://www.dicio.com.br/piedade/> (accessed October 2011)

⁴⁶¹ Dicionário Priberam, <http://www.priberam.pt/dlpo/default.aspx?pal=miseric%C3%B3rdia> (accessed October 2011)

⁴⁶² Williams et al, *Orthodox worship*.

‘misericórdia’ could only be set in a minimum of five syllables *mi-se-ri-cór-dia* or in a six syllables unit as *mi-se-ri-cór-di-a*.

Osvaldo Lacerda in this movement explores both possibilities of the word ‘*piedade*’ as can be seen in figure 4.5. In the fourth and fifth measures, the word appears in three syllables and in the eighth and ninth measures, it is spread over four syllables. Throughout the movement Lacerda sets the two sentences that form the text of the Kyrie in largely four measure units:

Senhor, tende piedade de nós

Cristo, tende piedade de nós

Figure 4.5 – Underlay of the word ‘piedade’ in the Kyrie.

a.m. 4-5



b.m. 8-9



The music is mostly in a $\frac{2}{4}$ time signature with the exception of measures 6 and 14 in the first Kyrie and the Christe, respectively. In those measures the composer uses a $\frac{3}{4}$ time signature, expressing on the word “nós” (us) a written out fermata. A greater variation in time signature happens in the second Kyrie in measures 32 – 35. In those measures the soloist sings a variant of the opening chant. Here two $\frac{3}{4}$ measures are followed by a $\frac{3}{8}$ measure and a return to $\frac{2}{4}$. This pattern points to a greater emphasis on the supplicant aspect of the chant, allowing the downbeat to fall on the second syllable of the iambic word “Senhor”, and evidenced as well by the descending melodic line as seen in figure 4.6.

Figure 4.6 – Melodic design of the second Kyrie, m. 32-35



The amphibrach word “piedade” has its foot on the downbeat of measure 34, in $\frac{3}{8}$ time signature. The only variation to this pattern occurs in measure 33 with the trochaic word ‘tende’ (have), which occurs between beats 2 and 3 of measure 33, with the foot falling on the weaker part of beat 2. This variation had occurred previously in measure 16 but in all other occurrences, it has its heavy syllable on the strong part of the beat.

In this Mass, Lacerda is consistent in the treatment of words in relation to melodic character and metric. This is exemplified in the word “Cristo” in the Kyrie; in measure 14 the strong syllable falls on a syncopation and thus weak part of the beat. The chant-like aspect of this passage dispenses with the need for strong inflexion. However, in measures 18 and 19, where the composer repeats the melodic material from measures 6 and 7 and the word ‘Senhor’ is melismatic, he avoids a melisma that would have put an improper emphasis on the second syllable of ‘Cristo’.

The structure of the Kyrie follows the nine-fold structure of the Latin Kyrie text and is shown in table 4.2. If the textual parameter determines three distinct parts within the structure, musically the Kyrie follows an A-A’-B pattern, with the music for the first “Senhor” being reutilized in the “Cristo”.

Table 4.2 Overall Structure of the Kyrie.

Part	Measure Number	Text	Form	Content description	Forces
1	1	---	A	Chord <i>Incipit</i>	Organ
	2 – 6	Senhor, tende piedade de nós		Theme 1, Chant-like	Soloist
	7 – 10	Senhor, tende piedade de nós		Theme 2, SATB harm.	Choir and Organ
	11 – 14	Senhor, tende piedade de nós		Theme 3, unison	Choir, Congregation, Organ
2	15 – 18	Cristo, tende piedade de nós	A’	Same as section A	Soloist
	19 – 22	Cristo, tende piedade de nós			Choir and Organ
	23 – 26	Cristo, tende piedade de nós			Choir, Congregation, Organ
3	27 – 31	Senhor, tende piedade de nós	B	Theme 4, points of imitation	Choir and Organ
	32 – 35	Senhor, tende piedade de nós		Var. of Theme 1, Chant-like	Soloist and Organ
	36 – 39	Senhor, tende piedade de nós		Theme 3, unison	Choir, Congregation, Organ
	40 – 43	Piedade de nós		Fragment from Theme 3	Soloist and Organ

The Kyrie has no key signature indication and the tempo marking reads ‘sem pressa’ (unhurried). The movement starts with an E-Major chord by the organ, on a half note with a *fermata*. This chord establishes the key for this movement as well as the tonal center that will dominate the entire work. In measures 2 – 6 the tenor soloist sings a melodic line that serves as a chant intonation. This opening melodic material, theme 1, is based on an E-Mixolydian scale with a chromatic alteration on D# in measures 2 and 4. This line is based on one of the Northeastern scales seen in figure 4.7.

Figure 4.7 – Comparison of the Northeastern scale and Kyrie’s chant intonation.

a. Northeastern scale – C-Mixolydian



b. Kyrie intonation – E-Mixolydian with chromatic alteration



Even if one considers measures 2 –4 to be said in the Ionian mode, modal-tonal usage in the Mass is illustrated by these simple elements brought together: a one-chord diatonic introduction and a melodic line with a modal flavor, and the brief juxtaposition of short tonal – modal passages, as is the case in measures 2–4 / 1–5. The modal aspect and the chant influence are further evidenced by the first solo note, E, the last note, B, and the overall descending motion in these measures.

Lacerda unites the sacred and the popular in this opening theme by using, albeit lightly, the element of syncopation, a rhythmic design present in many Brazilian folk dances as seen in figure 4.8. There we see the example of the *Coco*, a dance-song from the beaches and the countryside of Brazil’s Northeast, of African

and Indigenous influence.⁴⁶³ The refrain, in varied rhyme patterns, is sung by all the singers and the verses are sung by the reaper of the coconut tree.⁴⁶⁴ In this example, marked ‘slow, quasi recitative, intense and languid’ we see alternation between triplets and eighth-note small groups in a pattern that also seems to mirror chant’s groupings in twos and threes, much like the opening of the Mass.

Figure 4.8 – Example of the *Coco*.

Olê Lioné
colhido por Mário de Andrade,
in 'Ensaio sobre música brasileira'.

*Lento quase recitativo,
ardente e molengo.*

Solo
Da Ba-hi-a me man-da-ram U-ma ca-mi-sa bor-da-da. Na-a-ber-tu-ra da ca-mi-sa Ti-nha-o
no-me da sa-fa-da Li-o-né! O-lê Li-o-né! Ca-dê Li-a-nô? Quê-ta-va na-va-
etc

Measure 6 has a change in time signature to $\frac{3}{4}$ and the extra beat generates a sense of anticipation which is fulfilled by the entrance of the choir on the pick-up to measure 7. The second phrase of ‘Senhor, tende piedade de nós’ is sung by the choir in four-part harmony with nearly identical vocal doubling by the organ. All voices stay within E-Mixolydian, not showing evidence of any other scale. The soprano line contains the main melodic material, theme 2, seen in figure 4.9.

Figure 4.9 – Theme 2, choir Soprano, measures 6-10

Se-nhor, ten-de pi-e-da-de de nós.

⁴⁶³ USP, Ariano Suassuna, “O Nordeste E Sua Música”, http://www.scielo.br/scielo.php?script=sci_arttext&pid=S0103-40141997000100012, (accessed May 2012)

⁴⁶⁴ <http://www.jangadabrasil.com.br/realejo/exibirtitulo.asp?id=131> (accessed 2012)

This example is noteworthy because it shows the presence of a design found in many folk melodies in Brazil. Compare measures 8 and 9 from the soprano line above to the opening measures of Luiz Gonzaga's "Baião"⁴⁶⁵ in figure 4.10:

Figure 4.10 – Excerpt from *Baião*, by Luis Gonzaga.



The choir's opening material begins on the subdominant on the pick-up to measure 7. It then passes through the sixth, fourth and third degrees of E-Major. The minor-third degree on the word 'nós' (us) on the downbeat of measure 10 serves as an avoided cadence that propels the music to the third section of the opening Kyrie, when the congregants join the choir in unison on theme 3.

In this third section of the first Kyrie the modal aspect is not as evident, although the melodic material of theme 3 stays within the E-Mixolydian range while the harmonic progression, led by the organ, ends in C[#]-Minor, in a ii⁷-vi of E cadence. It is the first time the organ plays an independent harmonic role, supporting the unison line by the choir and congregation while leading the music to a cadence in the sixth degree of E, measure 14.

The layout of the first Kyrie is shown in graph 4.2.

⁴⁶⁵ Baião is a characteristic musical rhythm of Northeast Brazil, employed in dances and accompanied frequently by fiddle, accordion and triangle. The music reflects aspects of daily life and its struggles.

Graph 4.2 First Kyrie, m.1-14.

Measure #	1	2 – 6	6-10	10-14
Tonal Plan	E	to iii of E		to vi of E
Modal Usage	---	E-Mixolydian		Not as evident
Forces	Organ	tenor solo, <i>a cappella</i>	Choir and Organ	Choir, Congregation and Organ
Text	--	Senhor, tende piedade de nós	Senhor, tende piedade de nós	Senhor, tende piedade de nós

The next section in the Kyrie is the ‘Cristo, tende piedade de nós’, which starts in the pick-up to measure 15 and extends through measure 26. It utilizes the same melodic material from measures 2–14 and all dynamic markings, assignment of forces, and the role of the organ accompaniment remain the same as in the previous section. Naturally, the composer adjusts the underlay in measures 18, 19 and 22 to provide proper inflexion on the word ‘Cristo’.

Harmonically, the only variation is the final cadence to E Major - the “Senhor” section ends in a C[#]-Minor cadence. The layout of the Cristo is then shown in graph 4.3.

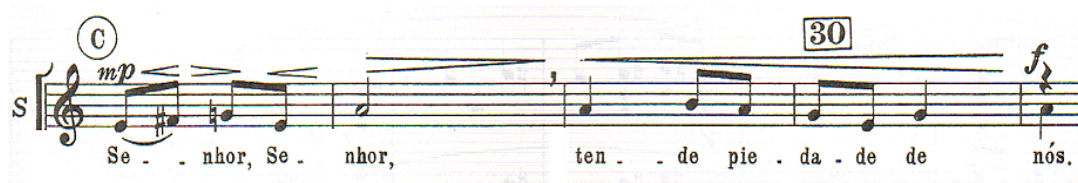
Graph 4.3 Layout of the ‘Cristo’.

Measure #	14 – 18	18 – 22	23 – 26
Tonal Plan	E to iii of E to E		
Modal Usage	E-Mixolydian		
Forces	tenor solo, <i>a cappella</i>	Choir and Organ	Choir, Congregation and Organ
Text	Cristo, tende piedade de nós	Cristo, tende piedade de nós	Cristo, tende piedade de nós

The third and final part of the Kyrie movement is the second ‘Senhor’. It varies from its preceding two parts in four ways: First, measures 27–31 depart from the E-Mixolydian framework of the ‘Senhor’ and ‘Cristo’ sections; second, it switches the sequence of forces, starting with the choir in points of imitation followed then by the soloist in a variation of Theme 1; third, it explores, briefly, another tonal area and finally, it has a small *codetta*, sung by the soloist, accompanied by organ.

The first part of the second ‘Senhor’ starts with a figuration in the organ on measure 26. This simple syncopated rhythm is an expression typical of many Brazilian folk songs as demonstrated above. It is followed by the choir in a polyphonic writing, with imitation in close proximity. In these five measures the soprano has a new melodic material, theme 4, based on an A-Dorian scale. It consists of a one-bar figuration followed by a variation of theme 3, as seen in figure 4.11.

Figure 4.11 – Theme 4, choir Soprano, m.27-31.



The alto starts the imitation one measure after the soprano. It is followed by the bass and tenor respectively, in one measure delays. Their lines are on the Aeolian mode, and the imitation is based on the one-bar figuration from measure 27. The composer avoids diminution of theme 4 by employing only the short figuration followed by melodic use of the voices towards the cadence in A-Minor in measure 31. The starting notes of each voice in this imitation are: E, soprano; D, alto; F, bass; G, tenor. The juxtaposition of the A-Dorian and Aeolian modes in this passage, and the choice of scale degree for each subsequent voice's imitation create two cryptic elements. One, the '*terça caipira*'⁴⁶⁶ (folksy third), is found when the first measure of the soprano is juxtaposed with the tenor lines, measures 27 and 30, respectively. The same happens when alto and bass in measures 28–29 are juxtaposed. As mentioned above, the folksy third is one of the elements Lacerda used frequently in his Masses as part of his effort to imbue the works with a genuinely national character.

Secondly, an association with the cross is found in the sequence of E-D-F-G of each imitation's starting note. These four notes are within the harmonic context of this passage, as defined by the vocal polyphony and organ accompaniment: E-minor, D-minor, F-major, E-minor, in measures 27–30. Lacerda,

⁴⁶⁶ Albuquerque et al, *Música Brasileira I*, 79.

intentionally or not, uses here the rhetorical device of *circulatio*, found in Renaissance and Baroque in association with depictions of the cross, especially in the sacred works of J. S. Bach.⁴⁶⁷ Tonally this passage ends with an A-Minor cadence in measure 31.

In the next four measures the soloist and the organ return to a chant-like design, based on an E-Dorian scale as seen in figure 4.12.

Figure 4.12 – tenor solo, 2nd “Senhor”, m. 31-35



The chant atmosphere is confirmed by the melismatic nature of the line, especially in measures 32 and 33, and the changes of time signature, $\frac{3}{4}$ and $\frac{3}{8}$ before the return to $\frac{2}{4}$ in measure 35. The organ is uniquely monophonic, emphasizing the modal quality of the passage as well as working in thirds with the vocal line, as seen in figure 4.13. The counterpoint found in this soloist-organ duo is reminiscent of late Renaissance motet techniques, notably those of Josquin des Prez.⁴⁶⁸

The next measures, 35–39 close this section. The music is identical to measures 11–14 in all aspects: melodic material, dynamics, and organ accompaniment. The only variation, albeit small, occurs in measure 39 when the organ has a melodic fragment in unison from theme 3, which serves as a connection to the brief codetta sung by the soloist in measures 40–43, also based on theme 3. A special aural effect is offered by the organ in measure 41 given by the influence of the E-Mixolydian resulting in a ninth chord followed by an inverted open fifth and final cadence in E-Major, as shown in figure 4.14.

⁴⁶⁷ Sojourn, Timothy Smith, <http://www2.nau.edu/~tas3/pubs/circ/circulatio.html> (accessed January 2011)

⁴⁶⁸ Leeman L Perkins. “Mode and Structure in the Masses of Josquin.” *Journal of the American Musicological Society* 26, no. 2 (Summer 1973), 195.

Figure 4.13 – 2nd ‘Senhor’, with organ accompaniment

Figure 4.13 shows a musical score for a vocal part (Soprano, S) and organ accompaniment. The vocal line begins with a circled 'S' and a box containing the number '35'. The lyrics are 'Se - nhor, — Se - nhor — ten . de pie - . da . de de nós.' The organ accompaniment is in 3/4 time and features a melodic line in the right hand and a bass line in the left hand.

Figure 4.14 – Codetta, Kyrie, m.40-43.

Figure 4.14 shows a musical score for a vocal part (Soprano, S) and organ accompaniment. The vocal line begins with a circled 'S' and a box containing the number '40'. The lyrics are 'pie - da . de de nós.' The organ accompaniment is in 3/4 time and features a melodic line in the right hand and a bass line in the left hand. The score includes dynamic markings (*mf*, *p*) and tempo markings (*rall.*, *dim.*).

The design of this passage is shown in Graph 4.4.

Graph 4.4 Layout, second “Senhor”.

Ms. #	26 – 31	32 – 35	36 – 39	40 – 43
Tonal Plan	to a (E) to vi of E			to E
Modal Usage	A-Dorian, S Aeolian, ATB	E-Dorian	(E-Mixolydian)	
Forces	Choir and Organ	tenor soloist and Organ	Choir, Congregation and Organ	tenor soloist and Organ
Text	Cristo, tende piedade de nós	Cristo, tende piedade de nós	Cristo, tende piedade de nós	Piedade de nós

4.2.2 – Gloria

4.2.2.1 – Overview

The Gloria is the second movement of the Mass and its longest, with 131 measures, which is more than the sum of all the other movements. It is divided in three parts, in a musical A-B-A’ structure. The first section, or A, is significantly longer than A’ because it includes a middle part in *Ab*- Major from measures 32–47; and an instrumental interlude connecting it to the B section from measures 56–66. The overall structure of the Gloria is seen in Graph 3.5, and we shall see subsequently in this work detailed graphs of each section.

Graph 4.5 Overall structure of the Gloria.

Measure Number	1 – 66	66 – 93	94 – 131
Section	A	B	A’
Tonal Plan	C	F#-Minor	C
Text	Glory to God in the highest, and on earth peace to people of good will. We praise you. We bless you. We adore you. We glorify you. We give thanks to you for your great glory. Lord God, Heavenly King, God Almighty Father. Lord Only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father.	You who take away the sins of the world have mercy on us. You who take away the sins of the world hear our prayer. You who sit at the Father's right hand, have mercy on us.	For you alone are holy. You alone, Lord. You alone the Most High, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.

The Gloria displays great structural, timbral, thematic, rhythmic and tonal/modal variety. Each of the larger sections is further subdivided into smaller parts and each part has distinctive characteristics in terms of key, modal usage and use of forces. Therefore, the Gloria stands out in comparison to the shorter, less varied movements of the Mass. One can only wonder how a Credo setting would have balanced out the weight of the Gloria in this Mass. The Lydian with a flattened seventh degree is predominant in the first and third

sections, and the Aeolian dominates the middle section. This B section also includes a fascinating juxtaposition of Phrygian in the organ accompaniment and Aeolian in the voices, as evidenced in the *G#* in measure 68 in the tenor solo.

Despite the Gloria's length and variety, the congregant's participation is relatively small and is limited to the B section, when it mirrors the way the Kyrie involves the participants in singing, in a responsorial fashion. In the Gloria, the congregants and the choir in unison respond with

...have mercy on us...

...hear our prayer...

...have mercy on us...

to the soloists' supplications. This limited engagement of the Church attendees could be explained by the relatively greater complexity of the thematic material and also the vitality of the rhythm, elements that would have been less conducive to *impromptu* participation, and also abiding by the conventional practice of having the chant intoned by the celebrant and most of the text sung by the choir.⁴⁶⁹

The organ accompaniment is lively and written in two or three voices, with the right hand of the organist in an *arpeggio*-like design and the left hand providing the tonal foundation with occasional chords. Beyond the rhythmic function and harmonic support, the design of the accompaniment exerts melodic functions, as seen in figure 4.15, in the form of doubling, as common throughout the Mass, and polyphonic, with melodic material that outlines or complements the vocal thematic material.

⁴⁶⁹ Ron Jeffers. *Translations and Annotations of Choral Repertoire*. Volume 1, Sacred Latin Texts. Corvallis, OR: Earthsong, 1988., 50.

Figure 4.15 – Melodic functions of the accompaniment, Gloria.

a. Doubling, m. 77-79

mp (P+C)

a - co - lhe i a nos - sa sú - pli - ca.

The musical score for measures 77-79 shows a vocal line (Soprano) and a piano/choir line (P+C). The piano/choir line is a doubling of the vocal line, with the piano part playing the melody and the choir providing harmonic support. The tempo is marked 'mp' (mezzo-piano).

b. Counterpoint

31

Tenor Solo

Se - nhor Deus Rei do céu, Deus

Organ, R.H.

36

S.

Pai to - do po - de - ro - so, Se... etc...

The musical score for measures 31-36 shows a counterpoint between the Tenor Solo and the Organ, R.H. The Tenor Solo part is in 2/4 time and features a melodic line with a long note on 'Se - nhor'. The Organ, R.H. part is in 2/4 time and features a melodic line with a long note on 'Deus'. The Soprano part (S.) is in 2/4 time and features a melodic line with a long note on 'Pai to - do po - de - ro - so, Se... etc...'.

4.2.2.2 – Textual Considerations

The text and translation of the Gloria as set by Lacerda is shown in table 4.3. The composer used a faithful translation of the Latin text and, except for occasional textual reiterations needed to complement or highlight musical ideas, he did not transform or adapt the text. Overall, it is set in a straightforward manner upon a few musical themes that will be discussed below. Among the word repetitions found in the music are the words ‘de Deus Pai’ in measure 55. This musical idea is later repeated in measures 117-119 with the word ‘Amém’. In both occasions this epiphora serves as a tag or extension to the musical

sentence as well as reinforcing the final idea: ‘of God the Father’ in the first case and ‘Amém’ in the second, as shown in Figure 4.16. In measures 119–120 the Amen becomes a liaison between the closing of the text and the repetition of the word Amém that closes the movement.

Table 4.3. Gloria, Text and translation.

Latin Text Portuguese Setting English translation
<p>Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Glória a Deus nas alturas. E paz na terra aos homens de boa vontade. <i>Glory to God in the highest. And peace on earth to men of good will.</i></p> <p>Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Nós vos louvamos, nós vos bendizemos, nós vos adoramos, nós vos glorificamos. <i>We praise thee, we bless thee. We adore thee, we glorify thee.</i></p> <p>Gratias agimus tibi propter magnam Gloriam tuam. Nós vos damos graças por vossa imensa glória. <i>Thanks we give to thee because of thy great glory.</i></p> <p>Domine Deus, Rex coelestis, Deus Pater omnipotens. Senhor, Deus Rei do céu, Deus Pai todo poderoso. <i>Lord God, King of heaven, God Father almighty.</i></p> <p>Domine Fili unigenite, Jesu Christe. Senhor, filho único, Jesus Cristo <i>Lord Son only begotten, Jesus Christ.</i></p> <p>Domine Deus, Agnus Dei, Filius Patris. Senhor Deus, Cordeiro de Deus, filho de Deus Pai <i>Lord God, Lamb of God, Son of the Father.</i></p> <p>Qui tollis peccata mundi, miserere nobis. Vós que tirais o pecado do mundo, tende piedade de nós. <i>Who takes away sins of world, have mercy on us.</i></p> <p>Qui tollis peccata mundi, suscipe deprecationem nostram. Vós que tirais o pecado do mundo, acolhei a nossa súplica. <i>Who takes away sins of world, receive our supplication.</i></p> <p>Qui sedes ad dexteram Patris, miserere nobis. Vós que estais sentado à direita do Pai, tende piedade de nós. <i>Who sits at the right hand of Father, have mercy on us.</i></p> <p>Quoniam tu solus Sanctus. Tu solus Dominus. Porque só vós sois o Santo, só vós sois o Senhor. <i>For thou alone are holy. Thou alone are Lord.</i></p> <p>Tu solus altissimus, Jesu Christe. Só vós sois o Altíssimo, Jesus Cristo. <i>Thou alone are most high, Jesus Christ.</i></p> <p>Cum Sancto Spiritu in Gloria Dei Patris. Amen. Com o Espírito Santo na glória de Deus Pai. Amém. <i>With Holy Spirit in glory of God Father. Amen</i></p>

Figure 4.16 – Textual, musical emphasis in the Gloria.

a. m. 53-56

Figure 4.16a shows a musical score for measures 53-56. It features four vocal parts: Soprano (S), Contralto (C), Tenor (T), and Contrabasso (C). The lyrics are 'Deus Pai, de Deus Pai!'. The score includes musical notation with notes, rests, and dynamic markings. A box labeled '55' is placed above the Soprano part in measure 55.

b. m. 116 - 120

Figure 4.16b shows a musical score for measures 116-120. It features four vocal parts: Soprano (S), Contralto (C), Tenor (T), and Contrabasso (C). The lyrics are 'glo - ria de Deus Pai. A - - mem,'. The score includes musical notation with notes, rests, and dynamic markings. A box labeled '120' is placed above the Soprano part in measure 120.

The word 'nós' (us) is significantly repeated in measures 13, 16 and 20. The usual translation used in masses would have not included such repetitions,⁴⁷⁰ being set or spoken as such:

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

Nós vos louvamos, vos bendizemos, vos adoramos, vos glorificamos.

We praise thee, we bless thee. We adore thee, we glorify thee.

⁴⁷⁰ <http://portadoceu.com.sapo.pt/ordolat.pdf> (accessed January 2011)

Lacerda did repeat this word for two possible reasons: first to avoid a melisma on the pronoun “vos” (thee) and secondly to emphasize the aspect of the Gloria as a collective hymn of praise.⁴⁷¹

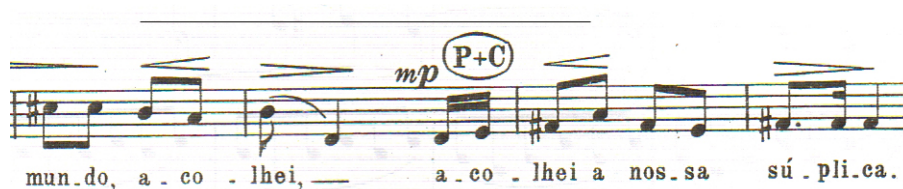
The repetition of words in the middle section of the movement occurs in measures 68 and 75 on the words ‘que tirais’ (who takes away), measure 78 on the word ‘acolhei’ (receive) and measure 83 on the words ‘à direita do Pai’ (at the right hand of the Father), as seen in figure 4.17. In these instances the reiteration serves more as a poetic device emphasizing the particular ideas in the text – ‘who takes away the sin of the world’ and ‘receive our supplication’ – than to expand the musical theme itself.

Figure 4.17 – Textual emphasis in the Gloria.

a.m. 67 - 69



b.m. 76 - 79



c.m. 80 - 83



⁴⁷¹ The Catholic Encyclopedia, Adrian Fortescue, "Gloria in Excelsis Deo." <<http://www.newadvent.org/cathen/06583a.htm>, (accessed January 2011)

The contemporary Portuguese language spoken in Brazil is a direct descendant of the vulgar Latin spoken through much of the Roman empire, and like other Romantic languages that originated from the dialecticizing of the vulgar Latin, it retained many of its characteristics.⁴⁷² Table 4.3 shows the proximity between the Portuguese language and Latin, with many identical roots, suffixes and prefixes. Latin words like *Sanctus*, *Filius*, *gratias*, *Deus*, *terra*, and *Gloriam* would have likely been recognizable to Church congregants who attended Masses in Brazil celebrated in Latin before the reforms of the Second Vatican Council.⁴⁷³ Masses sung in Portuguese, and especially movements like the Gloria, would have offered parishioners after the Second Vatican Council a new perspective of the Mass, one in which entire Latin sentences, including words more or less familiar would have been put into an understandable context.

It is noteworthy that the reforms of the Second Vatican Council and the discussions of the workshops in the sixties did not result in an informal approach to translating and contextualizing the Portuguese text of the Mass in a colloquial way. According to the Roman Missal of 1969 the Gloria text follows pronoun declension for the second person in the plural,⁴⁷⁴ which for a Portuguese speaker would indicate formality and deference.

An exclusive review of the text underlay without taking into consideration the construction of each musical theme shows that the composer treated the text in a syllabic manner. The few exceptions rest on the melismas sung by the soloist in the middle section of the movement and the elisions on measures 28 and 113 in figure 4.18 – when he aggregates three syllables in a single quarter note.

⁴⁷² Estação da Luz, Ataliba T. de Castilho, “*Como, onde e quando nasceu a língua portuguesa?*” <http://www.estacaodaluz.org.br>, (accessed January 2012)

⁴⁷³ Molinari et al, *Música Brasileira II*, 11.

⁴⁷⁴ <http://portadoceu.com.sapo.pt/ordolat.pdf> (accessed January 2011)

Figure 4.18 – Elision in the Gloria.

4.2.2.3 – Analysis of the Pitch Organization and Form

The Gloria starts in a manner similar to the Kyrie. The score has the indication *à vontade* (at will), which can also be translated as calm or tranquil. The organ plays a one-measure C-Major chord incipit, marked with a fermata and there is no time signature. This chord sets the tonality for the entire movement and provides support for the celebrant's intonation in measure 2. This intonation is the only time the celebrant sings in the Mass and follows the established liturgical guidelines of the Roman Mass in which the celebrant sings the intonation and is immediately followed by the choir in the 'et in terra pax'.⁴⁷⁵ It is in modern notation and takes the equivalent of 9 quarter-note beats. The intonation itself is in a C-Mixolydian but it falls within the framework of the modal scale of C-Lydian with a flattened seventh, which will be used extensively in the Gloria. Lacerda calls it an "exotic scale" resulting from the combination of Lydian – raised 4th degree – and Mixolydian – lowered 7th. The absence of bar lines, the melodic contour and the free nature of the rhythm impart a true chant atmosphere and the composer emphasizes that atmosphere by adding dynamic and tempo markings, and a fermata.

⁴⁷⁵ The Catholic Encyclopedia, Hugh Henry. "Music of the Mass." <http://www.newadvent.org/cathen/10001a.htm> (accessed January 2011)

In measure 3 the tempo indication is dotted half-note to metronome 69, and has the word *movido* (moved), indicating a faster pace. The organ starts a broken-chord, descending arpeggio type of figuration and for most of the movement it will play in this fashion. This figuration is part of a two-layered texture with occasional chords added to the left hand. This organ accompaniment design helps define the form of the movement, being present in the first and third sections which use similar musical material. In the middle section it assumes a harmonic and melodic role.

The first section of the Gloria comprises measures 3 – 66 and follows the introduction in measure 1 and the intonation by the priest in measure 2. This section is further subdivided into three parts along tonal and thematic lines. Graph 4.6 shows its overall structure.

Graph 4.6 Overall Structure, Gloria, First Section.

Measure Number	3 – 10	11 – 15	16 – 23	24 – 31	32 – 39	40 – 47	48 – 56	56 – 66
Part	A ¹				A ²		A ³	
Tonal Plan	C				A ^b		C	V/B ^b to F [#] -minor
Modal Use	Lydian ^b 7				Mixolydian	(Aeolian)	Lydian ^b 7	Mixolydian
Content	Theme 1	Var. Theme 1	Theme 2 (Canon)	Theme 1	Theme 3	Var. theme 3	Theme 1	Bas. on T3
Forces	tenor soloist and organ	Choir and organ	Choir and organ	Choir and organ	tenor soloist and organ	Choir and organ	Choir and organ	Organ
Text	E paz na terra aos homens de boa vontade	Nós vos louvamos, nós vos bendizemos	Nós vos adoramos, nós vos glorificamos,	Nós vos damos graças por vossa imensa glória	Senhor, Deus Rei do céu, Deus Pai todo poderoso	Senhor, Filho único, Jesus Cristo	Senhor Deus, Cordeiro de Deus, Filho de Deus Pai, de Deus Pai	<i>Instrumental</i>

The first part of this section starts with the tenor soloist, accompanied by the organ, singing the words *E paz na terra aos homens de boa vontade* to Theme 1. It is based on the C-Lydian scale with sharpened fourth degree and a flattened seventh degree described above. This theme will appear three times in this section and later serve as basis for the third section of the movement. Figure 4.19 shows it can be divided into two halves, labeled *x* and *y*. The *y* half is of particular importance because it is an unifying element in the mass. This dominant 7th broken chord will fit within the different modal frameworks in the Mass and appear in measure 8 of the Kyrie (Mixolydian), measure 25 of the Sanctus (Mixolydian) and in a minor version in measure 3 of the Agnus Dei (Phrygian).

Figure 4.19 – Theme 1, Gloria, m. 3-10, solo tenor.



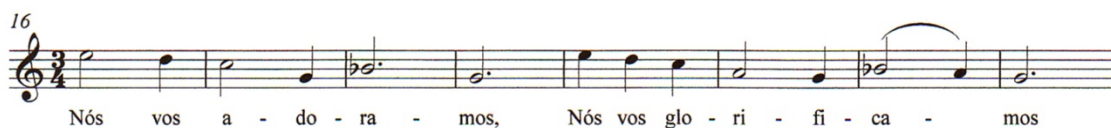
The choir enters on measure 11 singing through measure 15 the words in unison *Nós vos louvamos, nós vos bendizemos*, based in a variation of the first half of Theme 1, *x*. Figure 4.20 shows those measures and displays the common notes with Theme 1, *x* and its variation.

Figure 4.20 – Theme 1, *x*, Gloria, solo tenor and its choral variation, m. 11-15.



On measure 16 the sopranos and altos in unison start a canon on theme 3, seen in figure 4.21, followed by tenors and basses. Each voice pair repeats the theme twice with a slight variation on the repeat.

Figure 4.21 – Theme 3, Gloria, and its variation, m. 16-23

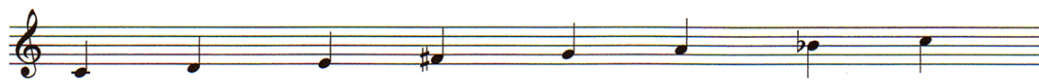


The choir sings the words *Nós vos adoramos, nós vos glorificamos* and this canon lasts through measure 23. The organ accompaniment in bars 16 and 17 lacks the left hand and the chords it played in the previous five measures. This lack of layered harmony following a missing cadence between measures 15 and 16 creates a sense of continuity between distinct thematic passages dealing with the same textual idea.

Part A ends with the choir still in unison singing the words *Nós vos damos graças por vossa imensa glória* on theme 1. The alignment of the word *imensa* (great, large) with the Bb on the downbeat of measure 29, the apogee of that melodic contour has particular beauty.

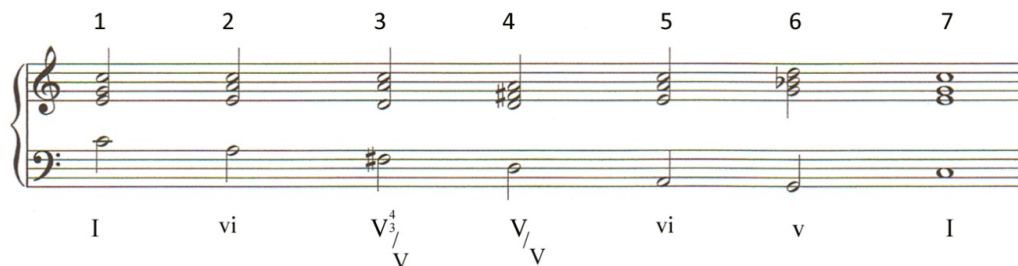
The onset of the Gloria contains very clearly one of the beautiful aspects of the entire Mass, the congruence of the tonal and modal elements. It is present in all the movements and it is particularly elaborate in the Gloria. Part A's vocal lines remain within the 'exotic' C-Lydian scale with a flattened 7th as seen in figure 4.22.

Figure 4.22 – C-Lydian scale with b7th



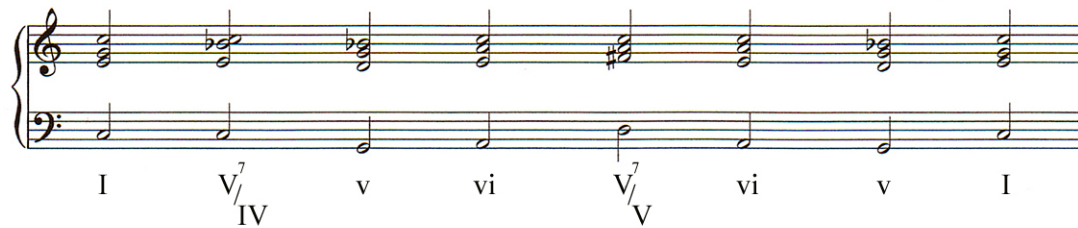
Underneath we have an organ with an eighth-note pattern supported by a chordal structure that can be summarized in figure 4.23.

Figure 4.23 – Harmonic structure, accompaniment, Gloria, m. 3-10.



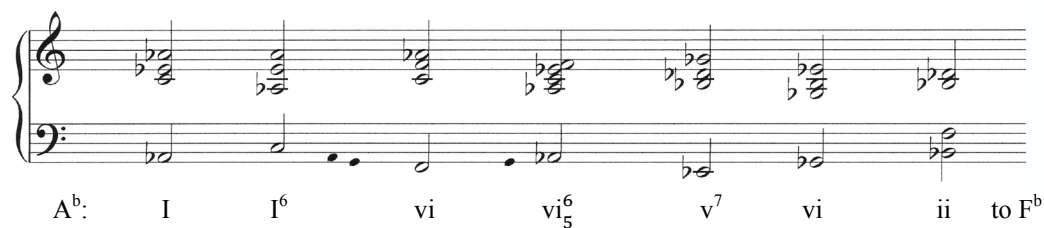
This is the exact sequence that underpins bars 3 through 10. Measures 11 – 15 alternate chords 4 and 5; the sequence for measures 16 through 30 can be seen in figure 4.24.

Figure 4.24 – Harmonic structure, accompaniment, Gloria, m.16-30



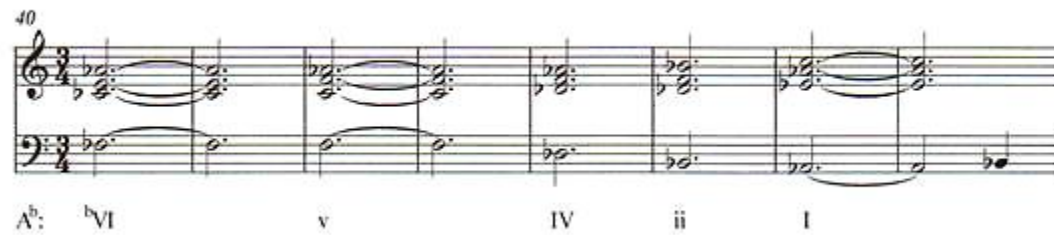
The bass line in the first four chords of figure 4.21 reveals a descending dominant 7th broken chord, pointing its presence as a unifying element, appearing in the bass as it does in other vocal passages in this and in other movements as mentioned above. The chord structure in these passages follow functional harmony rules but unusual cadences like v-I, as seen in measures 10 and 30, are revealing of the modal influence. This approach to harmonic function is also seen in measure 31, third beat, when Lacerda prepares the next key area, A^b, with a $\frac{V}{IV}$ chord and moves immediately to the next section in the new tonal area. In measures 32 – 47 we see the play of modal and harmonic function as well. The first measures, 32 – 39, exhibit a Mixolydian quality with the presence of the G^b in measure 36. This chord sequence is shown in figure 4.25.

Figure 4.25 – Harmonic structure, Gloria, accompaniment, m. 32-39



In bars 40 and 41 the composer then flattens the 6th degree with an immediate return to the vi degree in measure 42. This is followed by a IV-ii-I sequence on the words *Jesus Cristo* in a final cadential motion on measures 43– 46, as seen in figure 4.26.

Figure 4.26 – Harmonic structure, Gloria, m. 40 – 47



This borrowed F^b chord in an A^b passage is, beyond an enharmonic spelling of E-Major or the main key of the Mass, a harmonic event that adds a unique color and emphasis to a passage portraying the Son of God. Later in 1968 Lacerda would create this effect similarly in the Offertory of the *Próprio para as Festas de Nossa Senhora* (Proper for the Feasts of Our Lady), when he sets the text of the Ave Maria. In the words ‘bendito fruto’ (the blessed fruit of thy womb) he changes briefly from C-Minor, the key of the piece to D^b in a sudden V⁷-I cadence.

Part A² of the opening Gloria section takes measures 32 – 47 and is subdivided in two halves. The first half is in A^b-Major and has the words *Senhor Deus, Rei do céu, Deus Pai todo poderoso* and is sung by the tenor soloist on a new melodic material, theme 3, in A^b, outlining a triad on notes A^b, C and E^b as seen in figure 4.27.

Figure 4.27 – Gloria, Theme 3, tenor soloist, m. 32 – 39.



The composer adds the indication *vibrante* (vibrant) which translates as “with excitement”. This atmosphere contrasts with the second half of this section, from measures 40 – 47. The choir sings in four part harmony, as described above, the words *Senhor, Filho Único, Jesus Cristo* with a melodic line in the soprano line that resembles distantly theme 3.

This middle section starts and ends in *Ab*, and the final four measures exhibit a melliferous quality, indicated by the composer’s marking *dolce*, and enhanced by the subtle dynamic alteration to no louder than *mezzoforte* and the repetitions of the name of Christ by the bass, tenor and alto in measures 44 and 45. These elements confer a degree of pious devotion not found in the other Masses composed by Lacerda which include the setting of this Gloria text. As shown in figure 4.28, in his Mass for Two Voices Lacerda maintains the same accompaniment style and its vivacity while the voices sing in counterpoint style seen before and after this passage.

Part A³ of the Gloria’s first section is divided in two halves, measures 48 – 56 and overlapping with it a second half, instrumental only, from measure 56 – 66. In measure 47 the bass line of the organ and a chromatic unison descent by the choir from *Ab* to G mark the return of the music to C-Major. The choir then sings a harmonized version of Theme 1 on the words *Senhor Deus, Cordeiro de Deus Filho de Deus Pai* and ends with an epiphora on the words ‘de Deus Pai’ in measures 55 and 56 serving as a codetta to Part A and reiterating Christ’s nature as God’s Son.

The second half of this final section is instrumental and the organ continues the broken chord figuration in eighth notes. In measure 59 the music moves to F-Mixolydian with a deceptive cadence into F[#]-Minor in measure 63, as seen in figure 4.29.

It is noteworthy that in measures 61 and 62 the left hand of the organ has a descending spelling of a broken 7th chord, matching the harmonic structure in the left hand of theme 1. As demonstrated before, this 7th chord fits in the framework of the Northeastern scales and folklore songs and thus represents a unifying factor within the Mass.

Figure 4.28 – Gloria, Mass for Two Voices, m. 45-52.

Figure 4.28 shows the musical score for two voices and organ, measures 45-52. The score is written for two voices (Soprano and Alto) and organ. The key signature is one sharp (F#), and the time signature is 4/4. The organ part is in the right hand, and the vocal parts are in the left hand. The lyrics are: "Se . nhor, Fi . lho ú . ni . co, Je . sú . Cris . to! Se . nhor Deus, Cris . to! Se . nhor Deus, -". The organ part features a wide range of notes, including a high G# in measure 50, which is a key feature of the Aeolian mode.

Figure 4.29 – Gloria, instrumental transition, m. 59-63

Figure 4.29 shows the musical score for the instrumental transition, measures 59-63. The score is written for organ. The key signature is one sharp (F#), and the time signature is 4/4. The organ part is in the right hand, and the vocal parts are in the left hand. The lyrics are: "Se . nhor, Fi . lho ú . ni . co, Je . sú . Cris . to! Se . nhor Deus, Cris . to! Se . nhor Deus, -". The organ part features a wide range of notes, including a high G# in measure 60, which is a key feature of the Aeolian mode.

The organ explores range for the first time in the Mass, with contrary motion leading the two layers into a gap of three octaves and a half. This wide range is closed when F[#]-Minor is confirmed in the final cadence of the transition in measure 66. The notes in the right hand of the organ in the last three measures of the interlude already delineate the Aeolian mode, predominant in the next section.

The middle section of the Gloria movement is the shortest one and goes from measure 66 through measure 93. There is a significant change in pace and character, with the score bearing the indication *sem*

pressa (without hurry). Tonally, it stays in F#-Minor and reveals a juxtaposition of Aeolian in the vocal line with Phrygian in the accompaniment, as evidenced by the G# in the vocal line in measure 83 and the G-natural in measures 71, 78 and 84 of the organ bass line. It is the only passage in the movement that calls for the congregant's participation in a responsorial way with the tenor soloist. The treatment of this text is unique in Lacerda's Masses – it does not happen in the Mass for Two Voices – in that work there is a change of character but it is still the choir singing all the words of this prayer. In the Mass of the Holy Cross the people respond the tenor intonations with the words *tende piedade de nós* generating three short *clausulae* in the responsorial fashion. The underlay is syllabic as in the other passages of the movement but the thematic material is more eighth-note oriented which confers a perception of shorter sentences. There are a few instances of *a cappella* singing and the design of the melodic material and its melismas, coupled with changes in time signature, offer it a chant-like atmosphere similar to the intonations in the Kyrie. Its structure can be seen in Graph 4.7.

Graph 4.7 Overall Structure, Gloria, Second Section.

Measure Number	66 – 70	71 – 72	73 – 77	78 – 79	80 – 83	84 – 86	87 – 93
Part	B ¹		B ²		B ³		B ⁴
Tonal Plan	F#-Minor		(to V17) (III)		F#- Minor		V/E to C
Modal Use	Aeolian	Aeolian / Phrygian	Aeolian	Aeolian / Phrygian	Aeolian	Aeolian / Phrygian	
Content	Intonation 2	Response	Intonation 3	Response	Intonation 4	Response	Thematic development
Forces	tenor, <i>a cappella</i>	Congregation, Choir and Organ	tenor, <i>a cappella</i>	Congregation, Choir and Organ	tenor and Organ	Congregation, Choir and Organ	Organ
Text	Vós que tirais, que tirais o pecado do mundo	Tende piedade de nós	Vós que tirais, que tirais o pecado do mundo, acolhei	Acolhei a nossa súplica	Vós que estais sentado à direita do Pai, à direita do Pai	Tende piedade de nós	<i>Instrumental</i>

In measure 67 the tenor soloist sings the words *Vós que tirais, que tirais o pecados do mundo* with no organ accompaniment, set in an F# Hypoaeolian mode. The chant characteristic is reinforced by the C# that starts and ends the intonation, working as a dominant for the mode. Unlike the first intonation on measure 2, Lacerda keeps the bar lines, and a time signature change is required to accommodate the word 'mundo', set in a $\frac{1}{4}$ measure. This allows flow to the response by the choir and congregation in measure 71. The intonation contains an anaphora on the words 'que tirais' (who taketh away) thus

emphasizing the idea of God's forgiveness in removing and pardoning sins. The rhythmic impulse is based primarily in triplets, anticipating the response by the choir and congregation in measures 71 and 72, also in triplets. This rhythmic design is very common in the rhythms like the *bumba-meu-boi*⁴⁷⁶ and characteristic of the singing style of many Brazilian folk songs.⁴⁷⁷ The choir and the congregation, accompanied by the organ, sing the words *tende piedade de nós* in measures 71 and 72, and measures 84 and 85 as the response to the tenor's intonations. For the second instance, the composer adds a little variety in the accompaniment, as seen in figure 4.30, and the final cadence is on F#-Minor.

Figure 4.30 – Responses by the congregation, Gloria.

m. 71 - 72 &
84 - 85

m. 77 - 79

The figure displays two musical staves. The top staff is for measures 71-72 and 84-85, featuring a vocal line with triplets and a piano accompaniment. The lyrics are 'ten.de pie.da.de de nós.' The bottom staff is for measures 77-79, also featuring a vocal line with triplets and a piano accompaniment. The lyrics are 'a.co.lhei a nos.sa sú.pli.ca.'

The second choral and congregational response on the words

⁴⁷⁶ Molinari et al, *Música Brasileira II*, 66.

⁴⁷⁷ Andrade, *Ensaio*.

acolhei a nossa súplica

is set in measures 78 and 79 on an eighth-note variant of the other responses' melodic material because its poetic foot, an anapest – amphibrach – dactyl sequence underlined above, would not work over triplets in $\frac{2}{4}$ meter. The accompaniment cadence in measure 79 is on the VI⁷ degree, certainly anticipating the tonal area of the tenor's final intonation.

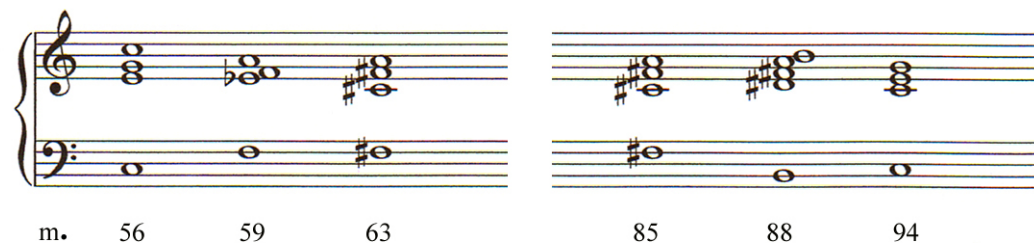
Some fascinating measures in this middle Gloria section are the tenor soloist's second and third intonations. The former, unaccompanied, hovers around a higher register, C[#]5, and is more melismatic. It also incorporates an epiphora on the word 'acolhei' on measure 77. The latter is sung to the words *Vós que estais sentado à direita do Pai, à direita do Pai* accompanied by the organ. This passage has a different character. First, it centers in the major third-degree of F#-Minor and this A-Major sound allied to a more lauding text makes it more cheerful. Secondly, it is less chant-like and more folksy, with a lyrical melody that explores a higher range and a freer design. Finally, the accompaniment is more involving, following in thirds the vocal line by the upper line of the organ as seen in Figure 3.16b. It shows one of Lacerda's methods to incorporate nationalistic elements in the Mass.⁴⁷⁸

The middle section ends with an interlude that goes from measure 87 to measure 93, marked *accelerando poco a poco*. In this short passage Lacerda brings back the $\frac{3}{4}$ time signature and the eighth-note figuration of the organ. The passage starts in a VI⁷ degree from measure 84 but moves to IV⁷ or a dominant of E-Major in measure 88. The interlude ends with a chromatic ascent in measure 93 followed by an unprepared C-Major in measure 94. This unique harmonic event, introducing the dominant of another key followed by a deceptive cadence, is the same one used in the interlude between the opening and middle sections of the movement, as found in measures 59 – 63. Interestingly, these harmonic sequences, seen in figure 4.31, reveal a unique feature in the Mass – a palindromic approach to establishing and leaving F#-Minor: C-Major / $\frac{V7}{Bb}$ / F#-Minor and F#-Minor / $\frac{V7}{E}$ / C-Major.

⁴⁷⁸ Lacerda, in *Música Brasileira I*, 79.

It is also interesting to consider the tritone relationship C – F#, plausibly making a tonal distinction between texts of exaltation of God – C-Major – versus the texts alluding to man’s sinfulness – in F#-Minor – and pleas for mercy.

Figure 4.31 – Chord sequence in the Organ interludes, Gloria.



The third and final section of the Gloria reutilizes melodic material from the first section, parts A¹ and A³. The tenor soloist’s vocal line in measures 3 – 10 is sung in unison by the choir in measures 94 through 102 with the words *Porque só vós, só vós sois o Santo* and nearly identical organ accompaniment. In measures 103 – 110 there is a choral canon on the words *Só vós sois o Senhor, só vós sois o Altíssimo*. This canon mirrors almost identically measures 16 – 23, presenting some slight variations in the accompaniment and an extra 6th interval pick-up to the theme, as the composer chose to add a note rather than set a fully syllabic passage.

A brief passage in measures 112–115 has new material sung in unison by the choir to the words *Cristo com o Espírito Santo* before moving on to measure 116, when Lacerda utilizes the same music as in measures 52 – 56.

The final Amen by the choir comes as a *subito f* in measure 121, in four-part harmony over a II degree – or plausibly a V of V of C– with a cadence in C Major on measure 123. The final syllable is held on a C-Major chord over seven measures with the dynamics marked *diminuendo sempre*. The upper and lower lines of the organ move in contrary motion through measure 127, when the upper lines begins a descent to parallel octave in measure 130 and final C chord. The organ accompaniment has a

$\frac{V^6}{V^5} - \frac{V}{V} - I^7 - vi^7 - I$ progression over measures 121-127. These chords are indicative of the Lydian $\flat 7$ mode from the beginning of the movement, although it has a hybrid quality with a b-natural in measures 120 and 124. Interestingly, measure 129 has a C-Mixolydian scale and this dichotomy B-B \flat in these final measures is reminiscent of the opening intonation in measure 2. The structure of this final section of the Gloria is seen in Graph 4.8.

Graph 4.8 Overall Structure, Gloria, Third Section.

Measure Number	94 – 102	103 – 111	112 – 120	121 – 131
Part	C ¹			C ²
Tonal Plan	C			
Modal Use	Lydian $\flat 7$			(Mixolydian)
Content	Based on A ¹ , theme 1	Based on A ¹ , theme 2	New material + portion of Theme 1	Coda
Forces	Choir and Organ			
Text	Porque só vós, só vós sois o Santo	Só vós sois o Senhor, só vós sois o Altíssimo	Jesus Cristo, com o Espírito Santo na glória de Deus Pai, Amém	Amém

4.2.3 – Sanctus and Benedictus

4.2.3.1 – Overview

The Sanctus and Benedictus are two separate movements. There are however a few reasons to consider them as a pair. First, the setting of the Hosanna preceding and following the Benedictus belongs to a tradition held by many composers who linked them together either in musical structure or thematic material. Lacerda himself wrote the Sanctus and Benedictus connected in the Mass for Two Voices and also in the Ferial Mass. Secondly, in this Mass these movements have stylistic uniqueness that make them distinct from the other three movements. The $\frac{6}{8}$ Sanctus has a ‘lullaby’ feel with its repeating melodic design in the accompaniment; the Benedictus is a *modinha*, a common style of Brazilian folk song and a type favored by Lacerda. Finally, there is a key relationship in these movements – the E-Major of the Sanctus to the A-Minor of the Benedictus.

While the Benedictus is thru-composed, the Sanctus follows the form principle of the Kyrie and Gloria and is in a three-part structure adding a brief Coda. The participation of the congregation is not consistently responsorial as in the Kyrie and the Gloria and is limited to two instances, a response to the choir's thematic material from measure 2-6 and the return of this material in measure 18 after the middle section, sung by the tenor solo.

4.2.3.2 – Textual Considerations

A text and translation of the Sanctus is shown in table 4.4. The Sanctus sets the Portuguese text in a manner somewhat apart from its preceding two movements, the Kyrie and Gloria. In those two movements the text settings are straightforward and the underlay is predominantly syllabic with occasional melismas. In the Sanctus however, melodic ideas seem to dictate how the text is set resulting in more elisions, and poetic devices like anaphora and repetitions. The character of the piece also influences the underlay.

Table 4.4 Sanctus and Benedictus, text and translation.

Latin Text Portuguese Setting English translation
Sanctus, Sanctus, Sanctus Dominus Santo, Santo, Santo é o Senhor <i>Holy, Holy, Holy is the Lord</i>
Deus Sabaoth. Deus do universo <i>God of the universe</i>
Pleni sunt caeli et terra Gloria tua. Céus e terras estão cheios da vossa glória <i>Heaven and earth are full of Thy glory</i>
Hosanna in excelsis. Hosana nas Alturas <i>Hosanna in the highest</i>
Benedictus qui venit in nomine Domini. Bendito aquele que vem em nome do Senhor <i>Blessed is he who comes in the name of the Lord</i>
Hosanna in excelsis. Hosana nas Alturas <i>Hosanna in the highest</i>

The elisions in the setting illustrate the Portuguese language's unique melodiousness, appropriate for the character of the music in the Sanctus. In measure 4, a triptong is created on the second eighth-note when three elements are brought together, the second syllable of 'santo', the verb 'é' (is) and the definite article 'o' (the) as seen in Figure 4.32. The aural result is perfectly understandable to the listener and allows flow to the melodic idea by dismissing the need for extra notes. Similarly, measures 23 and 24 show a diphthong generated by the repetition of the word "hosana" in the tenor.

Figure 4.32 – Elision in the Sanctus, m. 4.



Anaphoric repetitions in measures 12– 16 underscore how melodic ideas shape the text setting. The tenor solo line is progressively ascending in the first three measures while the words 'céus e terras' (heaven and earth) are repeated three times. Then on measures 15 and 16 the word 'cheios' (full) is set as an anaphora with the highest note of the line, an E⁵ falling on the repetition, creating emphasis on the idea of the plenitude of God's glory.

In the Mass of the Holy Cross and his other masses Lacerda chooses the words 'Deus do universo' (God of the Universe), instead of 'Deus dos exércitos' (God of the armies) as it appears in some

Mass texts of the Brazilian Catholic Church from the late fifties and early sixties,⁴⁷⁹ translated from the Latin text in the Roman rite, *Dominus Deus Sabaoth*, or God of Hosts. Both translations are extant however in Missals from the period of composition.

The three musical statements of *Bendito aquela que vem em nome do Senhor* in the Benedictus are rich in anaphoras and epiphoras and these poetic devices highlight textual meaning. The repetition of the words ‘bendito’ (blessed) and ‘que vem’ (who comes) emphasize the sense of blessedness of the Lord, in two ways. First, it is the mere repetition of the word ‘bendito’ itself. Secondly, there is a need for a complement to the proposition ‘que vem’. The complement, ‘in the name of God’ implies, according to principles of Aristotelian logic, that one is blessed precisely because one comes in the name of God.⁴⁸⁰

4.2.3.3 – Analysis of the Music

The Sanctus movement is 32 measures long and its structure is seen in Graph 4.9.

Graph 4.9 Overall Structure, Sanctus.

Measure Number	1 – 6	7 – 11	12 – 17	18 – 22	23 – 26	27 – 32
Part	A		B	A'		Coda
Tonal Plan	E		C	E		
Modal Use	Mixolydian (Lydian)					
Content	Intro / Theme 1	T1'	T2	T1	Imitation T3	
Forces	Choir and Organ	Congregation, Choir and Organ	Solo tenor and Organ	Congregation, Choir and Organ	Choir and Organ	Congregation, Choir and Organ
Text	Santo, Santo, Santo é o Senhor, Deus do Universo	Santo, Santo, Santo é o Senhor, Deus do Universo	Céus e terras estão cheios da vossa glória	Hosana nas alturas	Hosana nas alturas	Hosana nas alturas

The Sanctus is set in $\frac{6}{8}$ time signature with a *moderado* (moderate) tempo marking followed by a composer-assigned speed of 60 for the dotted quarter-note. The music starts with a one measure introduction by the organ. It plays a broken chord figuration in a lullaby-like style. This design will help propel the music forward either when the organ doubles the choir voices or when it is in a harmonic and melodic role.

⁴⁷⁹ Hinário, XXXVI Congresso Eucarístico, Rio de Janeiro, 1955, 27.

⁴⁸⁰ Stanford University, Robin Smith, "*Aristotle's Logic*", <http://plato.stanford.edu/archives/fall2011/entries/aristotle-logic/> (accessed February 2012)

The thematic and tonal plans define form in the Sanctus in a similar way it did in the Gloria. The movement is mostly in E-Major, with the exception of a brief middle passage in C-Major in measures 12–17. A sense of mode is not as pronounced as in the previous movements because the music dwells more extensively in conventional harmony.

The choir starts on measure 2 in *mezzopiano* marked *dolce* singing the words *Santo, Santo, Santo é o Senhor Deus do universo* in four part harmony, mostly homophonic, with the melody (Theme 1) on the Soprano. Harmonically, it stays in E-Major. In measure 6 we find the VII^b degree, where the D-natural is the result of a Mixolydian influence.

In measures 7–11 the composer repeats Theme 1, this time calling for the participation of the congregation. The first three measures are in unison and in the last two the choir breaks in harmony: this time however, the cadence is into E-Major, with a slight alteration of the final note of the theme to E, ending the A part of the movement.

In measure 11 the organ plays a connective role with a D in the bass line and a cadence on C-Major in measure 12. This next section, B, is sung by the tenor soloist to the words *Céus e terras estão cheios da vossa glória* on theme 2, in a melodic design that from measures 12–16 ascends progressively to E⁵, *crescendo* and emphasizing the plenitude aspect of God's glory, shown in figure 4.33.

This type of triadic ascent mirrors the one used for the text *Senhor Deus Rei do céu, Deus Pai* in the Gloria, as seen previously in figure 4.27.

The organ accompaniment and the melodic design are important factors in measures 12–17. First, the characteristic counterpoint of the organ accompaniment shows clear presence of the Mixolydian and a somewhat unconventional harmonic sequence, as seen in figure 4.34.

The accompaniment lines are more independent, melodic and the result is a polyphony with the tenor soloist, which differentiate this section from the ones it is framed by. Secondly, the melodic design and the consequent textual repetitions in the tenor line call for changes in the time signature resulting in a break from the binary pattern of the movement.

Figure 4.33 – Theme 2, Sanctus, tenor solo, m. 12-17.

12 *mf cresc*
Tenor Céus e ter - ras, céus e ter - ras, céus e ter - ras es - tão
15 *f*
chei - os, Chei - os da vos - sa gló - ria Ho...

Figure 4.34 – Harmonic structure, Sanctus.

a. Supporting theme 1, m. 1 – 6

m. 1 3 3 4 4 5 7
E: I I⁶ I iii vi ii⁶ ^bVII

b. Supporting theme 2, m. 12 – 17

m. 12 12 13 14 15 16 17
C: I iii vi IV⁷ v IV⁷ I

The Mixolydian influence in the brief middle section creates two unifying elements. The first is the dominant seventh chord, amply present in the Gloria and one of its main characteristics. It is found in minor and major versions in the ascending line of the tenor – an A-Minor contour or a C⁷ contour. The second common element is the Minor fifth degree preceding the tonic, as found in theme 1 of the Gloria. In the Sanctus it appears in measure 15, followed by the fourth degree and then tonic.

In measure 17, through an arpeggio, the organ accompaniment returns suddenly to E-Major and the choir and congregation sing ‘Hosanna in the highest’ marked contrastingly as a *mezzopiano* dynamic. The composer reutilizes theme 1 from measures 7 –11, making a few adjustments in the melody to achieve a better flow and less syllabic effect on the word ‘Hosana’ and closing on measure 22 with a cadence on the VII^b degree as he did on measure 6. In measures 23 through part of measure 26 the choir sopranos and tenors sing the ‘Hosanna in the highest’ in a canon started by the sopranos and imitated loosely by the tenors in a half-bar delay. The melodic material could be characterized in the first two measures as based on the soprano in measures 2 and 3, but in measures 25–26 the composer delineates in $\frac{9}{8}$ a descending melody with a strong appeal of the Northeastern scale, as discussed previously.

In measures 23– 24 the organ plays the same material from measures 1 and 2 and in the next two measures he resorts to doubling of the vocal lines.

A striking effect is achieved in the pickup to measure 27, a coda to the movement, with choir and congregation in unison, marked *forte subito* on the words ‘Hosana, Hosana’ over a vi-II (vi - $\frac{V}{V}$) progression by the organ, although this secondary dominant sonority is dispelled in measure 29 in a D-natural in the lower organ line. This A# in this short passage hints at the Lydian mode. It is the only *forte* allowed to the choir and congregation in the Sanctus and illustrates how the composer uses dynamics in key structural points. In this instance it also mirrors the final ‘Amem’ of the Gloria in measure 121.

The movement ends with the choir alone singing the words ‘nas alturas’ in a *subito piano* over a II⁷-I cadence. In the last three measures the organ plays an ascending arpeggio in E-Major up to G^{#6}, the highest note in the entire Mass. The left hand has a C[#] in measure 31, in a suspension that brings unique beauty before the final chord.

The Benedictus is a unique movement in the Mass. It calls for tenor soloist and organ only and its style is contrasting with the other movements. It is written as a *modinha* and reveals Lacerda’s lyricism and his ability to incorporate nationalistic elements while composing music that is genuinely religious in sound and form.

The Sanctus and Benedictus markedly portray a Brazilian identity in the *Mass of the Holy Cross*. The preceding movements have nationalistic elements, as we have seen, in the Northeastern scales, the folksy third, and rhythmic vitality. However, the pairing of a *cantiga*, lullaby-like Sanctus with a *modinha* in the Benedictus shows national identity that goes beyond technical devices into usage of forms familiar to local audiences.

The strength of the national element in the Benedictus is seen immediately in the first measure in the accompaniment. The melodic design seems more idiomatic for a folk guitar than it would be for a harmonium or an organ. As such, it emphasizes the folk style present in many Brazilian modinhas.⁴⁸¹

The Benedictus is marked *Moderado* (Moderate) with a speed of 76 for the quarter-note and a time signature of $\frac{4}{4}$. The prosodic structure that Lacerda chooses for this movement as discussed above will require changes in time signature in measures 8, 12, 13, 15 and 17. The whole movement is only 19 measures long, thru-composed and in its span contains distinct melodic material for three utterances of the phrase *Bendito aquele que vem em nome do Senhor* with a fourth musical sentence for ‘Hosana nas Alturas’.

The movement stays mostly in A-Minor but touches C-Major in measure 10 and its final cadence is in A-Major. The evidence of mode is not as clear as in the other movements although a flattened second degree in measures 8 and 13 could be seen as a Phrygian ‘flavor’ in the Benedictus. The opening measure has a iv⁶-V-I sequence, starting with a lone F in the bass line. The Benedictus is performed right after the Sanctus and although the keys for these two movements, E-Major and A-Minor, are not unrelated, the sounding of that key area, in a different musical style, after a high E-Major chord is striking.

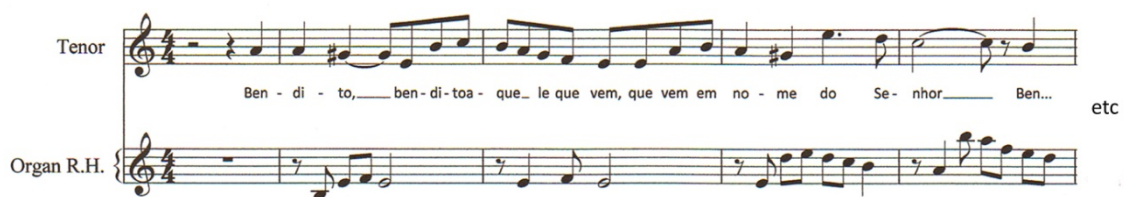
The first statement of ‘Bendito aquele que vem em nome do Senhor’ has the indication *religioso* (religious) and lasts measures 3 – 6. It is carefully crafted with dynamic indications and articulations, including a particular one before ‘do Senhor’, which breaks the syntax. A better inflection point would have been in measure 4, between the words ‘que vem’ as it happens in measure 8. The melodic material in the accompaniment is independent but the rhythmic impulse in offbeats seems to be precipitated by the

⁴⁸¹ Lima, *As modinhas do Brasil*, 18.

vocal solo pick-up, as seen in figure 4.35. It is a reflection of Lacerda’s approach to song composing, a view that the keyboard accompaniment has important counterpoint value in relation to the voice.⁴⁸²

The second statement of ‘Bendito’ takes measures 7 –10 and has new melodic material. It repeats the inflection on “que vem” in measure 8, when there is a change in time signature to $\frac{3}{4}$ that speeds up the prosody. This is a characteristic in many works by Lacerda, in which syntax takes precedence over meter.

Figure 4.35 – Rhythmic impulse, Accompaniment, Benedictus.



In figure 4.36 we see an excerpt from his choral work ‘De Saudade’ (Of Longing) from a collection called ‘Quadrinhas’ (Quatrains) for 3 equal voices, mentioned in Chapter 1. In measure 11 Lacerda changes the time signature to $\frac{3}{4}$ but he could as well have made the pickup to measure 12 into a $\frac{1}{4}$ measure. The result is regardless a continuum of the text and an emphasis on its declamation.

Figure 4.36 – De Saudade, from Quadrinhas, excerpt.



...a greater unhappiness is to long for no one, long for no one...

⁴⁸² Barros, *Canções*, 9.

The accompaniment seems to follow the solo line a little closer but still exhibits a syncopation in measure 7, which like in measures 4 and 6 help add vitality to the pace. The bass line in measures 7–10 shows clearly the move from A-Minor to C-Major and an interval of a major second between the upper organ line and soloist reveal a nice suspension / cadence to C-Major in measure 10.

The third statement of “Bendito” takes measures 11–15 and again has new melodic material. There is a feeling of consequentiality to it caused by the sudden return to A-Minor through a harmonic move to the dominant in measure 11, the active and descending line in the organ in measure 12 and a dominant sound in measure 14, albeit unresolved in measure 16 due to the deceptive cadence into the VI⁷ degree in measure 15.

The movement ends with ‘Hosana nas Alturas’ sung in measures 15 – 19. The soloist has the only *forte* in the piece over its highest note, F⁵ in measure 16, also marked *rallentando*. It is the clearest modulation to the subdominant appearing in this modinha. Also, in this measure soloist and accompaniment have a touch of the folksy third as discussed previously. In measure 17 the tenor sings *mp*, unaccompanied and marked *ritenuto*, later *rallentando* the words ‘nas alturas’. The organ plays in measure 18 the contours of an A-Major arpeggio, with *appoggiaturas* before the final chord, also in A-Major.

The beauty of the Benedictus resides in its modinha style and its declared lyricism. A subtle touch of chromaticism through Minor seconds is a unique aspect that adds beauty in a way not seen before in this Mass. The frequent E-F, A-B \flat in the bass line, the appoggiaturas in measure 18 and naturally the leading tones all enhance the melancholic character and reflexive tone.

4.2.4 – Agnus Dei

4.2.4.1 – Overview

The Agnus Dei is distinctive within the Mass of the Holy Cross. It is composed in a more archaic style, resembling at first a renaissance motet, with altos and basses in long-held notes that sound like a *cantus firmus*. Emphasizing this aspect is the longest stretch of a *cappella* singing in the Mass, in

measures 1 –15. When speaking about his fully unaccompanied *Ferial Mass* and the way that work's Agnus Dei starts, Lacerda stated that a change in the use of forces was necessary for timbre variety, otherwise the whole work, according to him, '*...teria o mesmo pano de fundo...*' (would have the same aural background).⁴⁸³ In the Mass of the Holy Cross it is apparent that for the return of a text of supplication the composer deemed appropriate to change the compositional style and offer a sound evoking of the Church's deep musical traditions. Here the opening chord or the rhythmic vitality of the organ seen in the other movements give way to a solemn vocal opening.

The motet-like Agnus Dei is not void, however, of the influence of Brazilian music, with most of the melodic material in an easy-going triplets design – the *contrariado* of Villa-Lobos' Canto Orfeônico – that propels smoothly the text in chant-like designs. In this movement modality is very important and focuses mostly on the Dorian mode.

The participation of the congregants follows responsorial pattern of the Kyrie and the central section of the Gloria. Even if just 26 measures long, Lacerda was still able to define three brief sections starting in measures 1, 8 and 16, each ending with responses by the congregation. In the third section the accompaniment returns, taking part in the polyphonic treatment in measures 16 –21. It creates a linear counterpoint that will have harmonic significance as it brings back some of the harmonic sequences seen previously in the Mass.

The Agnus Dei's form and melodic design, allied to its degree of elaboration, rhythmic and modal influences of Brazilian folklore, give the Mass a proper closing, one that unifies it with all the other movements and in particular hark back to the opening Kyrie.

4.2.4.2 – Textual Considerations

The Agnus Dei sets the Latin text in a straightforward manner, with a literal translation of the Latin language shown in table 4.5. In this movement we see again the use of the word 'piedade' used to translate the word 'mercy' and an explanation has been discussed in connection with the Kyrie. The

⁴⁸³ Lessa, Interview with Lacerda, 144.

whole setting is syllabic, with a brief exception on the word “dai-nos” (grant us) closer to the end with some short melismas.

Table 4.5 Agnus Dei, text and translation.

Latin Text
Portuguese Setting
English translation
Agnus Dei, qui tolis peccata mundi, Cordeiro de Deus, que tirais os pecados do mundo <i>Lamb of God, who take away sins of world,</i>
miserere nobis. Tende piedade de nós <i>have mercy on us.</i>
Agnus Dei, qui tolis peccata mundi, Cordeiro de Deus, que tirais os pecados do mundo <i>Lamb of God, who take away sins of world,</i>
miserere nobis. Tende piedade de nós <i>have mercy on us.</i>
Agnus Dei, qui tolis peccata mundi, Cordeiro de Deus, que tirais os pecados do mundo <i>Lamb of God, who take away sins of world,</i>
dona nobis pacem. Dai-nos a paz <i>grant us peace.</i>

4.2.4.3 – Analysis of the Music

The Agnus Dei is just 26 measures long and its division follows the structure of the text. An overview of the structure can be seen in Graph 4.10. The Agnus Dei has a $\frac{2}{2}$ time-signature and a metronome indication of 58 for a half-note. It is marked *suplicante* (suppliant) a term that in Portuguese indicates a deep pleading, almost begging attitude. The choir opens the movement singing *a cappella* the words *Cordeiro de Deus, que tirais os pecados do mundo* in a motet style, with sopranos and tenors in unison at the octave in theme 1 (T¹) as seen in figure 4.37.

Graph 4.10 Agnus Dei, Overall Structure.

Measure Number	1 – 5	6 – 7	8 – 12	13 – 15	16 – 21	22 – 23	24 – 26
Part	A		B		C		
Tonal Plan	e						(E)
Modal Use	E-Dorian (Phrygian)						
Content	Motet-like S,T + A,B T ¹	4-part response R	<i>A cappella</i> solo T ¹ Var	Unison response R	Duet T ¹ Var'	Unison response R	4-part coda R'
Forces	Choir a cappella	Choir and Congregation <i>a cappella</i>	tenor soloist	Choir and Congregation <i>a cappella</i>	Choir Altos and tenors, Organ	Choir and Congregation, Organ	Choir and Organ
Text	Cordeio de Deus que tirais os pecados do mundo	Tende piedade de nós	Cordeio de Deus que tirais os pecados do mundo	Tende piedade de nós, piedade de nós	Cordeio de Deus que tirais os pecados do mundo	Dai-nos a paz	Dai-nos a paz

Figure 4.37 – Theme 1, Agnus Dei, Sopranos and Tenors, m. 1 – 5.



Most of theme 1 is written over quarter-note triplets and the melodic design includes in measure 3 a Minor version of the dominant-seventh chord, seen in the Kyrie, Gloria and Sanctus. The triplets imprint a regional appeal and a character somewhat more lively to otherwise solemn music yet maintaining a chant-like appeal.

In measure 6 the congregation joins the soprano in the response (R), figure 4.38, while the tenor participates in the harmonization of R. From the pick-up to measure 1, altos and basses sing long held unison Es at the octave, in a *cantus firmus* or *organum*-like fashion, the words “Deus, de Deus”. These voices also participate in the harmonization of R in measures 6 and 7. The fascinating fact in part A of the Agnus Dei is that the congregation joins in *ongoing* melodic development, the two layers formed by S,T and A,B and their roles over measures 5 and 6. All other attendance participation was distinct within the melodic structure. Measures 1–7 are one cohesive unit in spite of the two distinct thematic elements.

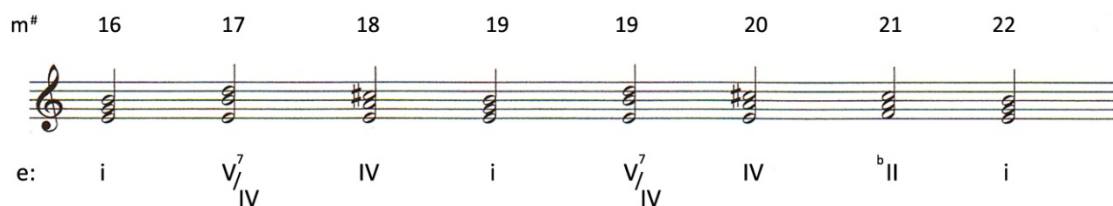
The B section takes measures 8–16. Still a *cagnella*, it is framed by the tenor soloist with B sung

The third half of the article is devoted to the study of the following question: The function

natural, mirroring the one in measure 5 by altos and basses in a touch of chromaticism seen in the other movements as well.

The organ joins this movement by adding a third voice to this section beginning in measure 16. The melodic material played by the right hand alone stays within the E-Dorian frame and moves mostly in tandem with the tenors, adding variety by either moving in parallel thirds in measure 17 or in contrary motion as in measure 19. In measure 21 the C natural helps define a flattened second-degree chord, along with the notes in altos and tenors. The polyphony created by adding the organ enriches the movement in two ways: the harmonic sequence created by this linear counterpoint is seen in Figure 4.39, and repeats a IV-i progression which points to the closure of the Mass; secondly, it emphasizes the motet atmosphere by following in the Renaissance traditions of instrumental doubling or coupling.⁴⁸⁴

Figure 4.39 – Harmonic sequence, Agnus Dei, m. 16 – 22.



The choir and congregation sing R one last time in measure 22 in unison doubled by the organ. Altos and tenors add an epiphora on the words ‘a paz’ in the pickup to measure 24, opening to a Minor dominant chord in preparation for one of the most beautiful moments in the whole Mass when the choir alone in measures 24 – 26 performs an extended cadential sequence of $iv^7 - VI - {}^bVII^{65} - I$. This sequence starts with a deceptive cadence $v-iv^7$ into measure 24, in which the sopranos sing an augmented version of the R theme, creating a nice dissonance on the downbeat of measure 24. The next two measures are progressively slowed down with *rallentando* and *allargando* indications emphasized by a change of time signature to $\frac{3}{2}$ in measure 25, which also grants a hemiola character to measure 25. In it altos and tenors

⁴⁸⁴ Cynthia J Cyrus, et al. “Music Education in the Renaissance.”, IUP (2010): 127.

make the final display of parallel thirds in the Mass and the voices move peacefully into I, an E-Major chord in measure 26, indicated *longa, piano* and under *a fermata* on the word ‘paz’.

Conclusion

The present dissertation has demonstrated the artistic value of Lacerda's *Mass of the Holy Cross* and its performing worthiness. It has also sought to prove its historical significance, both as a composition deeply meaningful to the history of Brazilian Catholic music in the vernacular and for that reason its relevance within the oeuvre of nationalist compositions in Brazil.

All of Lacerda's Mass compositions share the composers' intent to demonstrate how the constants of folk Brazilian music could be incorporated into an erudite sacred work and all of them are gems of Lacerda's creative power. Notwithstanding, the *Mass of the Holy Cross* is a work that sits highly within the sacred output. Of the four Masses, it is the only one that calls for a SATB choir with instrumental accompaniment. It has more texts set to music than the more densely polyphonic *Ferial Mass* of 1966, which has only the Kyrie, Sanctus and Agnus Dei. The other comparable work in length, the 1971 *Mass for Three Equal Voices* is preferably for younger voices. Furthermore, the *Mass of the Holy Cross* seems to be the most 'universal' within the collection of Masses and the one more closely associated with the spirit of the Second Vatican Council, so concerned with the people's participation. The faithful's part is more predictable and less elaborate than the *Mass for Two Voices*, therefore making the involvement of the congregants more likely. The *Ferial Mass* and the *Mass for Three Voices* do not require people's participation.

The Mass is truly a refined nationalistic work that employs in artful ways the constants Lacerda saw in Brazilian folk music, as understood by him and inherited from the concepts of Andrade and Guarnieri. The Mass is consistent in the use of these constants: modal scales that are part of the Northeast folklore are found in all movements; the instrumental descants of folk musicians are present in the Gloria and so is the foundational accompaniment of guitarists as in the Benedictus; the latter is set as a *modinha*, a genre that although imported from Portugal became genuinely Brazilian; the element of the folksy third is found in the Gloria; the rhythmic vitality of syncopation is suggested in several passages. Unlike his

other sacred works, amply cited in the body of this dissertation, Lacerda did not allow these constants to be overtly displayed. Instead, they enrich the work and define it in subtle and elegant ways.

The historical significance of the Mass stems primarily from its position at the heart of the renewal movement taking place in the Catholic Church. This transformative effort, set in motion by the National Committee on Sacred Music following the Second Vatican Council and consummated through the National Workshops on Sacred Music, stands to this day as one of the largest liturgical manifestations of the Brazilian Catholic Church. Lacerda's friendship with Father José Penalva and the latter's engagement with the national effort became powerful catalysts for Lacerda's involvement; he ultimately produced four representative nationalistic Mass settings, all recommended by Church authorities of the time. The unfortunate discontinuation of a production of Mass settings in the standards set out by Lacerda and Penalva in the decades that followed, make this composition, and others from the period, even more historically relevant. They stand as noble and positive products of a reaction by the Brazilian Church to new and potentially liberating standards. These composers wrote strongly accultured music in the vernacular –music which fulfilled devotional needs while also appealing to local sensibilities.

Beyond the nationalistic aspect and its historical significance, the *Mass of the Holy Cross* has intrinsic artistic value as a work by one of Brazil's most prominent composers. In addition to its evident high compositional standard, seen in the motet-like Agnus Dei, the imitation and polyphony of the Kyrie, the harmonic structure of the Gloria and the lyricism of the Benedictus, it demonstrates Lacerda's sharp skills as a vocal composer. It showcases his talent in using effectively what is basically a small chamber group (considering an average parish choir and organist) to deliver well-crafted melodies, masterful text underlay coupled with logical syntactic construction, idiomatic instrumental writing – all without ever wandering away from the pious attributes required by Church writings.

Finally, it is the hope of this author that the exposition of the historical background of both Brazilian nationalism and the post-conciliar events that engulfed the Catholic Church in Brazil, allied with a detailed musical analysis of the *Mass of the Holy Cross* will have proved this composition's performing worthiness. It is genuinely 'Lacerdian' – if there was such a word – and it is Church music in

pure form as well, infused with chant-like melodies, aurally appropriate to a service setting and simple and subdued to its liturgical function. Its accessible writing should be regarded as an invitation to choirs of today to engage this work, if not where it belongs – in a Mass setting – at least in the concert hall, honoring its historic and artistic values. In a world of superficialities and consumerism that constantly seeks the ‘new’ regardless of its worth, a timeless and beautiful composition, full of devotional qualities and nationalistic elements should be regarded by Brazilian choirs for what it is – a masterwork.

Marcelo Urias
Knoxville, TN
October 28, 2013

Appendix I

Interview with Osvaldo Lacerda's Widow, Mrs. Eudóxia de Barros

March 14th, 2012 – 1:00 p.m.

EB – alo, alo, gravando...

MU – Quanto anos você conviveu com o maestro Osvaldo Lacerda?

EB – Eu conheci o Osvaldo foi em 1960 e fui apresentada a ele por Camargo Guarnieri. Naquela época eu estava preparando o concerto no. 2 de Camargo Guarnieri com ele próprio e então ele achava que eu precisava desenvolver mais a parte de 'música, né'... 'chega de piano', conhecer mais música e então fazer um curso com Osvaldo Lacerda. E foi o que aconteceu e comecei a estudar, estudei durante...acho que vários anos até a ida de Osvaldo Lacerda para os Estados Unidos em 1963. Ele ficou um ano fora, aí quando ele voltou eu continuei. Aí, ele que consegui uma bolsa de estudos pra mim, uma fellowship para eu ir para North Carolina, nos Estados Unidos, porque ele foi aluno de Vittorio Giannini em NY e então quando ele voltou pro Brasil o Osvaldo, ele estava sabendo que Giannini seria o presidente de uma escola, a única escola do governo que estava sendo fundada e que seria na Carolina do Norte na cidade de Winston- Salem. Então a partir daí foi tudo mais fácil e eu devo ao Osvaldo a minha ida para os EUA onde eu fiquei dois anos embora indo e vindo nas férias, né...

MU – estudando piano?

EB – eu fui estudar piano lá e com o Osvaldo então eu estudei até esta época em que eu fui para os EUA, cheguei até composição e comecei a compor mais não terminei...ficou uma obra inacabada..e esse foi meu primeiro contato com o Osvaldo.

MU – Nesses anos todos em que vocês estiveram naturalmente em parceria através do casamento, através de uma relação afetiva, mas também a relação musical. Como que era a relação musical de vocês?

EB – A partir do momento em que eu tive, eu comecei essa parte afetiva com o Osvaldo, namoro, noivado que foi tudo muito rápido, eu comecei a tocar sempre as minhas...as peças do programa, do meu repertório, eu faço sempre um programa novo por ano, comecei a tocar pra ele. E a sua grande exigência era sempre em relação com a parte de sonoridade. '*pianíssimo, pianíssimo*' Um *pp* era o que ele exigia mas eu pensava 'mas eu estou fazendo *pp*'. *Não está, então pode ser mais*. 'Mas o piano é ruim' (dizia eu). *Consegue, se vira, né*. Então sua grande preocupação era sempre com a sonoridade do piano.

MU – Quando eu estive aqui na outra visita eu me lembro dele falando ...como alguns alunos que vinham aqui fazer aulas de composição ou vinham tocar as obras dele, que não eram fiéis à partitura. Então pelo que você está me falando ele era muito exigente que o intérprete fosse extremamente fiel à...

EB – à partitura. Ah essa é uma exigência em primeiro lugar, quer dizer, fazer tudo que estava marcado. Ele era muito minucioso nas suas marcações. Às vezes, dentro de um próprio compasso, um crescendo e um decrescendo, ele marcava. Quer dizer, ele procurava sempre ao máximo ajudar o intérprete. Então, à partir daí, ele exigia tudo do intérprete, de fazer tudo que estivesse marcado.

MU – E quando ele estava compondo, no processo composicional, ele dividia com você, por exemplo, ele dizia '...hoje eu escrevi bastante...' ou '...hoje eu escrevi pouco...'. Como que você acompanhava o processo composicional?

EB – É, ele comentava naturalmente e a partir do momento em que a peça estivesse pronta, principalmente quando era canto e piano ele pedia pra eu tocar pra ele cantar, pra ver, cantar dentro das limitações da voz dele não é, mas apenas pra ver como é que estava soando.

MU – ver a sonoridade?

EB – sim

MU – e como é que era a atividade dele? Ele gostava de compor um pouquinho ou tinha várias obras em andamento ao mesmo tempo. Você sabe se gostava de ter várias obras ou por exemplo escrevia só aquela até terminar aquela e daí passar pra outra?

EB – Sobretudo no final da vida dele, ele começou várias obras, tudo ao mesmo tempo. E algumas...inacabadas. Ele estava começando a sua primeira sinfonia. Eu encontrei aí muito esboço sem o nome, fiquei sem saber o que que era aquilo, né? E isso me deixa um pouco triste. Eu...sempre andei muito ocupada, sobretudo nos últimos tempos, eu realmente estava um pouquinho omissa, devido à tanta preocupação aqui da parte prática, né.

MU – ...nesses últimos anos.

EB – nesses últimos anos. Os últimos dois anos foram bastante penosos...não só pra ele, pra mim também que estava conduzindo tudo aqui. Muita coisa não estava à par.

MU – Ele gostava de compor...alguns compositores gostam de sentar ao piano e compor, outros escrevem naturalmente só de ouvido. Como é que era a maneira dele de compor?

EB – Pelo que ele falava ele primeiro bolava tudo na cabeça, aí quando sentava ao piano pra poder escrever já estava tudo já na cabeça, tudo pronto. Era somente por no papel. Então é claro que naturalmente muita coisa ia sendo mudada, e alguma harmonia aqui e ali, mas quer dizer, o esquema todo já estava pronto.

MU – E o que o Osvaldo gostava de ouvir, Eudóxia, em termos de música clássica, em termos da MPB, ao que que o coração dele inclinava? Ele gostava de sair assistir alguma coisa, ou do rádio ou de gravações que ele tinha em casa?

EB – Ele gostava muito do Zeca Pagodinho. Achava muito bom, ele tem DVD, tinha CD dele, também aquele conjunto Demônios da Garoa. E ele apreciava, a boa música popular ele apreciava muito.

MU – E ele alguma vez em relação a esses artistas ou quem sabe algum outro, ele comentou com você ‘...olha, eu gostei muito disso, eu vou usar esse material numa composição...’ especificamente. Porque eu me lembro dele me dizendo que naturalmente ele gostava de ouvir e usava alguma coisa, até mesmo em relação às missas ele comentou que ouviu de um operário trabalhando, e assobiando uma melodia que ele reconheceu essa melodia como modal, do folclore nordestino e usou em uma das obras. Se não me engano foi isso que ele falou. Mas ele comentava alguma coisa nesse sentido com você?

EB – Vez ou outra, mas eu não tenho recordação disso.

MU – E...em termos de encomenda, e eu sei que você comentou isso comigo antes do início desta entrevista, em termos de encomenda ele realmente preferia compor por iniciativa própria, do que encomenda?

EB – Ele detestava encomenda, aquilo deixava ele muito aflito, havia muita pressão. Eu me lembro de uma ocasião que ele atravessou a noite aí pra terminar...era uma obra encomendada lá em Neuchatel, na Suíça, era uma obra difícil com...como é que chama?...quatro movimentos...eu posso lhe dizer...só um minutinho...era uma combinação difícil de cordas com percussão, qualquer coisa assim...e tinha prazo. E foi indo indo indo e chegou no prazo, tinha um dia pra chegar lá em Neuchatel e aí ele atravessou a noite...6h da manhã ele estava terminando a peça.

MU – E isso já nessa fase final da vida dele?

EB – Não, não, foi...foi na década de 2000, já no século 21 mas não me lembro precisamente quando...deixa ver se eu tenho aqui (consulta os arquivos). Eu sei que se chama quatro movimentos...

MU – Depois vc lembra e me fala. Agora, saindo um pouco do lado composicional, Eudóxia, mas mais no aspecto pessoal dele, como era a religiosidade dele? No que que ele acreditava? Como ele se categorizava?

EB – Como espiritualista, não é? Ele provinha de uma família católica então a base era a religião católica. Ele ia a igreja sem dúvida e era bastante contrito quando entrava numa igreja, orava bastante e...mas não praticava a religião, não é? Agora ele era...tinha assim uma sensibilidade fora do comum...todos diziam que ele era médium, não é? Ele chegou a ter visões, e mesmo nos últimos anos ele até pedia pra...ele dormia aqui nessa sala, o quarto dele era lá em cima mas ele já não tinha mais condições pra subir com frequência e tudo se passava aqui nessa sala. A cama era ali, aqui ele dava aula, aqui ele compunha, era tudo aqui, não é? E então quando chegava à noite ele pedia pra deixar a luz acesa que ele tinha medo das visões que ele estava tendo. E...

MU – Agora quando vc fala que ele cresceu numa família católica mas não praticava, significava que ele não ia à missa regularmente durante a vida dele?

EB – Não, ele não ia à missa regularmente...

MU – ...mesmo na fase quando ele estava escrevendo essas missas ele...

EB – ...não, não. Ele tinha conhecimento, lia muito...

MU – ...mas como cresceu numa família católica, se interessava pelo assunto...sabia o que era uma missa...

EB – ...sabia do que se tratava.

MU – Nas obras corais, eu estava olhando os manuscritos aqui, existe muito ponto de umbanda. Ele era conectado com a Umbanda, ou não? Ou era só conhecimento?

EB – Ele era chegado, era chegado, chegou a assistir e tudo, não é? Frequentou assim várias sessões espíritas, ele gostava disso. Agora também, é aquilo, é espiritualista. E também foi muito ligado na Yoga, nos princípios, e ele disse mesmo que o que pautou a vida dele foi sempre a Yoga, os ensinamentos da Yoga que ele colocou em prática.

MU – E alguma vez ele comentou com você...deixa eu dar o pano de fundo dessa pergunta....a gente sabe que, eu, por mais que pessoalmente não tenha conexão com a Umbanda, a gente sabe que existe uma herança musical muito rica nas cerimônias espíritas. Ele comentou com você alguma vez que ele gostava da parte cantada, da parte musical da Umbanda?

EB – Ele comentava, gostava, sobretudo a parte rítmica também. Então ele empregou muito isso nas suas peças, muita peça tem ritmo de candomblé, que é aquele $\frac{6}{8}$ rápido, né? Ele aplicou muito, no trio dele, no trio pra piano, cello e violino, são em dois movimentos. O segundo...(pausa)

MU – naquela peça que fizemos juntos (CROMOS) tem bastante, não é mesmo?

EB – Tem também, o sexto cromo que aquilo...

MU – um ponto, se não me engano...

EB – parece sim, qualquer coisa religiosa e música negra, né?

MU – deixa eu perguntar agora da amizade dele com outros compositores, mudando agora o foco da entrevista para outros compositores. Por exemplo, a Missa Santa Cruz é dedicada ao Pe. Penalva. O que que você sabe dessa amizade dele com o compositor e com o Pe. Penalva?

EB – Eu sei pouco. Eles tiveram bastante convívio lá nos festivais de Curitiba, né? Eram amigos, se admiravam mutuamente, agora o que o Osvaldo costumava falar muito que ...quem verdadeiramente conhecia música aqui dentre os compositores, conhecia música em profundidade mesmo assim como ele, quer dizer, em suma, os dois compositores que mais sabiam música aqui no Brasil, ele dizia, sem modéstia, ele próprio e Edino Krieger. Ele tinha o maior respeito...

MU – uma admiração por Edino Krieger...

EB – Edino Krieger, que realmente sabe música em profundidade.

MU – O que o Osvaldo achava de Villa-Lobos?

EB – O que Osvaldo achava de Villa Lobos... verdadeiramente genial, mas nem sempre; escreveu demais, e escrevia o que vinha à cabeça; depois não revisava com certeza. Então tem obras geniais e também obras muito prolixas e não boas. Ele abominava em Villa Lobos, a sua mania de fazer aquelas benditas progressões; em certa vez no Teatro Municipal daqui, ouvindo uma pianista tocar sob a regência de Henrique Morelenbaum, aquela Bachiana para piano e orquestra, se não me engano a de no. 3, Osvaldo começou a falar baixinho, assim que começaram as progressões: uma, duas, e foi aumentando a voz, chegou a 8 ou 9 ... realmente ele tinha razão, mas tive de alertá-lo para falar mais baixo, porque já tinha gente olhando, e alguns, músicos já sorrindo e compartilhando... Foi muito gozado! Sobre Bach, gostava mas não muito: muito contraponto, dizia ele, como Sir Thomas Beecham: too much counterpoint! Seus compositores prediletos: Mozart, Chopin e Debussy, e dos brasileiros, claro, Camargo Guarnieri.

MU – Naquele contato quando eu regi o Cromos, que nós tivemos um almoço juntos eu me lembro que ele não manifestou uma crença muito forte...não estou dizendo que ele negou a crença...mas ele não manifestou uma crença muito forte na questão de influência nas composições. Alguma vez você notou ou ele comentou alguma coisa se as obras de Edino Krieger de alguma maneira influenciaram o Osvaldo Lacerda no trabalho dele?

EB – Ah não, de jeito nenhum. Cada um na sua. Aliás, são contemporâneos. O Edino Krieger está fazendo agora no sábado (03.17.12) 84 anos, ele é um ano mais novo que Osvaldo. Quer dizer, cada um na sua, mas, quer dizer, o Osvaldo ficava sabendo, muitas vezes havia orquestras que tocavam peças do Edino Krieger, o Osvaldo estava assistindo, admirava, ah, gravações também.

MU – E em relação ao Camargo Guarnieri, ele estudou com o Guarnieri...

EB – ...durante 10 anos.

MU – o que que você ouviu dessa relação dele, de professor-aluno, de amigo, o que que ficou pra você desse convívio?

EB – Camargo Guarnieri pra Osvaldo foi tudo. Ele tinha a mais irrestrita admiração, e ele contava, quer dizer, no começo as aulas foram muito difíceis, havia momentos em que o Guarnieri chegava até a rasgar a música do Osvaldo... ‘esqueçe, faz outra coisa’ ...mas depois, pouco a pouco, com o progresso de Osvaldo ele recebia elogios, o que pra ele era a glória, receber um elogio de Camargo Guarnieri, então, realmente a coisa era definitiva naquela música. Então foi assim, um convívio....houve uma fase em que eles estiveram estremecidos...isso quando acontece na música pode ter certeza que sempre alguma fofoca ...alguma intriga de pessoas invejosas, enfim...houve um estremecimento.

MU – mas isso enquanto ou depois de Osvaldo ter sido aluno de Guarnieri?

EB – Depois, depois de ter sido aluno, foi uma fase...

MU – E houve um reatamento?

EB – Depois houve um reatamento, é, é...e que foi uma reconciliação bonita, devido à uma peça do Osvaldo, quatro peças modais, que o Guarnieri teria de reger, regeu aí, então houve uma reconciliação muito bonita e definitiva, aí pro resto da vida.

MU – E a música...talvez essa seja uma pergunta difícil, mas a música sacra de Guarnieri, teve alguma influência na obra do Osvaldo Lacerda? Ele alguma vez comentou alguma coisa com você...

EB – Nunca comentou, pode ser que sim, né? Não sei dizer.

MU – ...ou até de maneira geral, deixa eu ampliar um pouco a pergunta, alguma vez ele falou ‘...olha, esse eu escrevi assim porque o Camargo Guarnieri fazia assim...’

EB – Não, não tenho evidência, não me recordo de nada...

MU – Qual que era a relação do compositor, Eudóxia, com publicadoras? É...qual...até mesmo porque eu vejo aqui vários manuscritos que não estão publicados. Qual que era o interesse dele? O que que você pode me dizer com relação à publicação?

EB – Antigamente era tudo bem mais fácil, sempre teve várias editoras, inclusive no estrangeiro, parece que na Alemanha. A Vitale, a Ricordi, havia também a Novas Metas...que já fechou há muito tempo. Entregaram todas as partituras que restaram lá. Todas essas partituras eu estou mandando pra ABM, que relutou ...mas são obras impressas... e eu estou dizendo pode seguir em frente porque essas editoras não pretendem, não vão fazer mais nenhuma reedição, não divulgam, não fazem nada. Então o meu interesse é divulgação. Pode, se houver qualquer consequência, eu assumo inteira responsabilidade..então é o que acontece com algumas peças da Vitale ainda...Brasileiras para piano foram editadas pela Vitale. Tem algumas peças também pela Ricordi, eu estou assumindo. Agora na Ricordi apenas eu preciso tomar cuidado com umas peças sinfônicas, e também pra Banda, se não me engano, ainda preciso me inteirar disso. A Abertura no.1, está, o material está na Ricordi, aí então preciso tomar cuidado, preciso resolver...

MU – o manuscrito, você diz, está com a publicadora...

EB – é, foi cópia bem feita, assim, talvez até por computador...não sei bem, mas eu sei que o material está na Ricordi. Então, aí eu preciso tomar cuidado e eu gostaria até de conversar com a Ricordi, ver se eles concordam e também a ABM possa ter esse material pra alugar. Existe também muita música pra Banda que também já está impressa. Existe também a Suite Guanabara que está...parece que o material está na Ricordi, essa parte ainda funciona...

MU – Você me falou que ele criava um facsimile para a publicadora, mas antes da publicação ele exigia revisão. Ele mesmo fazia a revisão?

EB – Ele fazia a revisão, ele só não fazia a revisão nesses últimos tempos ...houve até um catálogo que saiu pela ABM, e hoje em dia ao fazer, ao mandar esse material para digitalização na ABM, eu precisei fazer muita consulta a esse catálogo e tem muito erro. E eu não vou culpar quem fez o catálogo, que é uma moça de sobrenome Higino lá do Rio, não vou culpá-la. Deve ter sido alguma falha de revisão do Osvaldo, que já andava muito cansado, né? ‘...ah, deixa pra lá...’ e eu acredito que ele autorizou muita coisa sem ter feito revisão. E essa parte competia a ele, ele não me deixava fazer revisão. Então nesse catálogo tem muita coisa errada.

MU – E chegando à que eu acredito que deva ser a última pergunta, como que ele via o cenário musical brasileiro hoje, o cenário da música clássica?

EB – É, havia muita, por exemplo, muita coisa que ele ficava magoado. No ano passado, pouco antes dele cair doente, no dia dez de Junho, nós estivemos aí na reinauguração do Teatro Municipal. Muito bem, não era o momento pra apresentar compositores paulistas? É o Teatro de SP! Não, apresentaram Ronaldo Miranda, Villa-Lobos...né? Nenhum compositor paulista! Como ele dizia ‘...já nem falo de mim...eu estou dizendo por exemplo...outros paulistas...Camargo Guarnieri, por exemplo, não teve nenhuma peça dele’. Então ele via isso com bastante mágoa. E ele achava aquilo que eu acho também, quer dizer, hoje em dia está muito difícil, existe o desenvolvimento, a música progrediu muito aqui no Brasil, e principalmente nos grandes centros, SP, RJ, né...e...mas apenas é mais favorável para a ópera, para os grandes espetáculos. Ele também achava que esse tipo de evento como recital estava em decadência. Hoje em dia está muito complicado para se apresentar recital, quase não se vê.

MU – especialmente porque o conjunto da obra dele tem uma presença muito forte de música de câmara...

EB – exatamente. Mas ele falava mais especificamente, seja talvez pra me defender porque eu me ressinto muito disso. Antigamente eu fazia 50, 60 concertos por ano e hoje em dia eu faço só metade. Quer dizer, não é pelo fator da minha idade não, que eu estou muito bem, muita gente nem sabe a minha idade, eu vou fazer 75 anos neste ano e acho que ainda não aparento a idade que tenho. Mas não é por aí, é que realmente está em declínio este tipo de apresentação, recital. Então ele se doía um pouco por mim, é que ele me defendia. Então o que se vê hoje em dia são grandes espetáculos que recebem grandes patrocínios. Então mesmo música de câmara está mais divulgada hoje em dia. Porque o que os patrocinadores querem é quanto mais gente no palco, melhor. ‘A partir de dois’, e isso até me levou a formar um duo, de oboé e piano, pra levar mais diversificação na minha carreira, pra poder ter mais chances de me apresentar. E nesse repertório de música de câmara eu vou poder encaixar alguns números solos. É questão de época.

MU – E eu acredito também que em relação ao que você falou que o Osvaldo Lacerda dizia que o compositor só é legitimamente universal quando ele assimila a alma local, a alma brasileira, no caso.

EB – isso...

MU – e quando o compositor assimila a cultura do povo que vai ser um compositor universal, porque não vai ser um compositor universal sem ser antes um compositor local. Ele comentava nesse sentido contigo? Do uso da música brasileira na composição erudita?

EB – isso, isso. É o que ele achava, aliás, era o que ele aconselhava aos alunos, né, que o folclore brasileiro, as constâncias brasileiras são tão fortes e tantas, que o ponto de partida pra o compositor brasileiro deveria ser com os elementos da sua própria terra, e por força de circunstância se tornaria um compositor nacionalista, seria o ponto de partida. Então o caminho é fácil para o compositor brasileiro. E fica aí os jovens procurando ‘...que tipo de música eu vou fazer...minimalista...’ ou quer dizer, era bobagem procurar lá fora. O ponto de partida deveria ser por aqui mesmo, devido à riqueza do nosso material musical.

MU – Como é que era o Osvaldo Lacerda com relação aos alunos...ele era rígido? De que maneira ele estimulava os alunos a, não apenas a compor, mas também a incorporar a música brasileira? Ele usava exemplos? Você assistiu a alguma aula dele?

EB – Não, nunca assisti, mas ele comentava e ...por exemplo, com aluno que tenha características de música brasileira, tudo bem, mas sempre (evitar) enveredando para o lado de música seresteira. Isso ele combatia ‘...tem de fazer música variada...’ e ele sempre gostava de começar, isso ele comentava comigo, a primeira aula que ele pedia pro aluno era variação, que é um belo ponto de partida, as variações. Aliás, como foi comigo, a primeira música que eu tive que compor foi variações sobre Mulher Rendeira. Então cheguei na terceira variação e fui embora pros EUA e aí acabou. Mas era o que ele exigia dos alunos na primeira aula...variações, né? Agora, ele incentivava, ele gostava muito de vez ou outra reunir aqui os alunos pra apresentar ópera. Ele era um apaixonado por ópera, ouvia muito e gostava de ir interrompendo, explicando as óperas...

MU – Tinha algum estilo, algum compositor específico de ópera?

EB – Verdi, Donizetti...essas óperas mais comuns, La Traviata, ele gostava muito de estar explicando, sobre a época do que se passou aquilo, a parte social, o que estava se passando no mundo naquela época e então era muito gostoso aqui, reunia os alunos, e quando acabava tudo chamava uma pizza, eram noites muito bonitas...

MU – produtivas...

EB – produtivas, tinha de tudo, a parte social, se aproximava mais aos alunos. E isso foi muito bom porque na época da doença dele o desvelo de seus alunos foi demais...tantas visitas...e isso me ajudou a me fortificar um pouco. Mas com relação aos alunos ele sempre que podia, como a gente tem ainda esse Centro de Música Brasileira, pra apresentar somente música brasileira, então sempre que achava que o aluno já tem uma obra, que dá pra ser lançada, ele então pedia pro artista participante daquela temporada ou dali a 2 meses, se poderia apresentar essa nova obra do aluno que estava se iniciando. Isso aconteceu muito até no ano passado, com um aluno dele, Emerson Barbosa, com bastante talento, mas iniciante na composição, mas a partir do momento que ele escreveu uma obra boa, canto e piano, geralmente começava com canto e piano, essa obra já foi apresentada na temporada do ano passado. Ele ajudava, queria ajudar os alunos. Tem um aluno dele que hoje em dia já é um compositor, Antonio Tavares Ribeiro, que foi o último aluno de Guarnieri, e depois que saiu de Guarnieri, veio estudar, teve algumas aulas particulares com Osvaldo, mas ele sim foi aluno de Osvaldo na escola municipal de música quando ele praticamente garoto, e dali que o Osvaldo incentivou pra ele partir pra composição, então foi estudar com Guarnieri e depois com Osvaldo e hoje em dia já é um compositor estabelecido.

MU – Eudóxia, muito obrigado, agradeço muito a tua atenção.

Interview with Eudóxia de Barros*

The widow of composer Osvaldo Lacerda

At the Barros residence | São Paulo, Brazil – March 14th, 2012 – 1:00 p.m.

*Translation Note:

The translation into English of this interview tried to stay as close as possible to the original syntax and Mrs. Barros' own speech style. In a few instances adaptations were made, but overall I tried a quasi word-for-word approach while still maintaining the meaning of the sentences.

EB – hello, hello, recording...

MU – How many years did you live with maestro Lacerda?

EB – I knew Osvaldo Lacerda in 1960 when I was introduced to him by (composer) Camargo Guarnieri. At the time I was getting ready to play Guarnieri's second piano concerto with the composer himself conducting and he told me I should learn more about music. As he would say "...enough piano.... you need more music" and (suggested) I take a course with Osvaldo Lacerda. And that's what happened – I started to study (with him) and did so until Osvaldo went to the United States in 1963. He was away for a year and I picked up my studies with him when he came back. He then arranged for me to go to North Carolina under a Fellowship at Winston-Salem. From then on, everything became so much easier for me. I owe to Osvaldo the fact that I was able to study in the United States where I stayed for two years – returning occasionally for vacations.

MU – (in the U.S.) studying piano (only)?

EB – I studied (only) piano there. With Osvaldo I studied until about this time and picked back up when I returned. I started composing but never went through with it...it remains an unfinished work...and this is when I had my start with Osvaldo.

MU – Throughout all these years the two of you had naturally a relationship of love in marriage and also a musical partnership. Can you describe this musical relationship?

EB – As soon as I got involved with Osvaldo, dating, engagement, wedding, all too fast, I started playing (my piano works) my program (for him). I always prepare a new repertory every year and I started previewing it for him. His demand was always regarding sonority. "...*pianissimo*, *pianissimo*..." he would say. And I would say candidly "...but I am playing it *pianissimo*...". To which he would reply "...no, you can do even more...". I'd say "...but it is a bad piano..." and he "...I don't care, you can do it!..." So, his concern was always the sonority I could get from the piano.

MU – When I was here in my previous visit (in 2009), I remember Osvaldo telling me...when students would come for composition lessons or to play his works, how generally 'unfaithful' to the score they were. So, according to what you just told me, Osvaldo Lacerda wanted the interpreter to be extremely mindful of ...

EB – the score. O, this was his number one demand, I mean, to play everything he marked. He was very precise in his score markings. Sometimes, within a single measure, he would assign a decrescendo and a crescendo. I mean, he tried to help the interpreter as best as he could. But then he would require the interpreter to perform the score as written.

MU – And in his compositional process, when he was writing, did he share with you, for example, would he say “...today I composed a lot...” or “...I did not accomplish much today...”. How aware were you of his composing?

EB – Yes, he would say something when a new piece was finished, particularly when it was a voice and piano composition. He would ask me to play and he would sing, within his vocal limitations, obviously, but just to know how it sounded.

MU – the sonority?

EB – yes

MU – And how would you describe his compositional activity? Did he like to write one piece at a time or did he keep several new works going at the same time?

EB – Particularly during the final years of his life, he had several works in progress at the same time. And some...remained unfinished. He was starting his first symphony. I have found here (at home) several sketches for new works and I don't know what they would become. This saddens me. I was very busy with home chores and other administrative duties and went amiss of his compositions.

MU – in the past few years?

EB – yes, somewhat recently. The final two years were particularly painful not only for him but also for me, as I had so much responsibility. I was not totally aware of his dealings.

MU – Osvaldo Lacerda surely liked to compose. Some composers will write at the piano, while others write abstractly (by ear). Which way did he prefer?

EB – According to what he told me, he would imagine a piece in his mind first. When he would sit at the piano to compose, the work was mostly finished in his head. It was just a matter of committing it to paper. Naturally some things would change, some harmony here and there, but I mean, most of the music was already composed (in his mind).

MU – What did Osvaldo Lacerda like to listen to, Eudóxia, regarding classical music? And regarding Brazilian Popular music, what did Lacerda's heart like best? Did he enjoy going to concerts, listen to the radio or recordings at home?

EB – He liked very much Zeca Pagodinho (a famous Brazilian samba composer/interpreter), Osvaldo owned CDs, DVDs. He also liked a lot the group Demônios da Garoa (a samba troupe). He appreciated, the good Brazilian popular music.

MU – And regarding these artists, or any other, did Osvaldo anytime tell you specifically “...listen, I liked this so much, I am going to use this material in my compositions...”. I remember he commented with me that he liked to use (popular music material) and indeed used it, even in the Masses, as he told me he overheard a construction worker whistling a tune, that he recognized as being modal, from the Northeastern folklore and used it in one of the Masses. Did he by any chance talk about this with you?

EB – very seldom, I do not recall any specific time.

MU – And regarding commissions, did he like to accept commissions or just composed by his own initiative?

EB – Osvaldo hated to take on commissions. They would make him so distraught, the pressures of deadline. I remember one occasion when he worked overnight to finish...a work commissioned by someone in Neuchatel, Switzerland. It was a difficult work for ...(o, what's it called?)...four movements....for strings and percussion, if I am not mistaken...and there was a deadline. Time went by and when the deadline came he worked like crazy to finish it....it was 6:00 a.m. and he was finishing the piece.

MU – Did this happen at the very end (of his life)?

EB – No, it was early in the 2000s, but I don't remember precisely when (checks the archives). I know it is called four movements...

MU – Don't worry, we can find it later. Now, moving away from his compositional methods, Eudóxia, but moving into a more personal side. How religious was Lacerda? What did he believe in? How did he describe himself (in that regard)?

EB – As a spiritualist, right? He came from a Catholic family so his upbringing was Catholic. He would go to Church, and when inside he would be very devout, prayed a lot...but was not a practicing Catholic, right? Now he was....he was very sensitive, a lot of people called him a medium. He even had visions, some not very pleasing. In his final years he required a light to be always on at night to spook the visions he was having.

MU – When you say he was not a practicing Catholic, does that mean that throughout his life he did not attend Mass (regularly)?

EB – No, he never attended Mass regularly.

MU – ...even at the time when he was composing his Masses?

EB – no, no. He was very knowledgeable, read much about it...

MU – ...and grew up in a (Catholic) family,...naturally knew about it....

EB – ...he knew what a Mass was all about.

MU – In his choral works, and as I just looked at many manuscripts, there are many (composed on) *Pontos de Umbanda* (ritualistic music for the African-American religion called Umbanda). Was Osvaldo Lacerda connected somehow to Umbanda? Or it was again, based on his knowledge of it?

EB – He was very, very close to it. He attended several (the Umbanda) gatherings. But, mostly because it was (for him) spiritualistic. He was also very close to Yoga, in its principles. Osvaldo used to say that his life was based mostly on Yoga, and its teachings that guided him.

MU – We know that Umbanda has a rich musical heritage (from the Africans) displayed in the Umbanda gatherings. Did he ever mention to you if he enjoyed the rhythmic, the vocal-melodic part of Umbanda?

EB – He always talked about it, especially the rhythm. He used some of its rhythms often in his compositions, many of which have the *Candomblé* (another African-American religion) rhythm, that fast

⁶₈ He used it frequently...I remember the trio for piano, violin and cello, in two movements. The second...

MU – ...oh, that piece we performed together, the CROMOS, it has a lot, isn't it?

EB – yes, the sixth CROMO, that is...

MU – one *Ponto* (of Umbanda).

EB – yes, some African and religious influence for sure.

MU – Changing veins again, let me ask you of Osvaldo Lacerda's friendship with other Brazilian composers. For example, the Santa Cruz Mass is dedicated to Father Penalva (another late Brazilian composer). What do you know of the friendship between Lacerda and Father Penalva?

EB – Unfortunately not much. I know they spent time together at the International Music Festivals, in Curitiba, Paraná. They were friends and mutual admirers, for sure. But the composer that Osvaldo used to talk frequently about was...in terms of Brazilian composers who really knew music in-depth in Brazil were, according to Osvaldo, himself and Edino Krieger. He admired deeply....

MU – a great admiration for Edino Krieger.

EB – Edino Krieger, who really knows music in-depth.

MU – What did Lacerda say about Villa-Lobos?

EB – He considered him a true genius, but not always. He wrote 'too much' and sometimes 'off the cuff', according to Osvaldo. Never revised his compositions thoroughly. So he has fantastic compositions and some not so good. He detested Villa-Lobos' penchant for progressions. Once, at the Municipal Theater (in Sao Paulo), we went to a concert when a pianist played under conductor Henrique Morelenbaum that Bachiana for piano and orchestra, number three if I am not mistaken, at first Osvaldo started to whisper but then louder and louder "...one, two, three, four...eight, nine...". And he was right, but I had to ask him to talk softer, because people around us were all staring and the musicians on stage were laughing out loud...it was really funny! Regarding Bach, he liked him, but not that much. Osvaldo used to say, like Sir Thomas Beecham, "...too much counterpoint...". I think his favorite composers were Mozart, Chopin and Debussy. And amongst Brazilian composers, of course, Camargo Guarnieri.

MU – I remember, when I conducted the CROMOS in 2004 the three of us had lunch after the concert and I remember that Osvaldo did not show much faith, not that he did not have any, much faith in compositional influences. Did you notice if Edino Krieger's works, or the one of any other composer, influence Lacerda's compositions?

EB – Oh no, not at all. He believed (each composer) "in his corner". By the way, Edino and Osvaldo are contemporaries. Krieger is celebrating this Saturday (03/17/12) his 84th birthday, he is a year younger than Osvaldo. He (OL) meant, you do your own thing, but when he knew orchestras, artists would be performing works by Edino Krieger, he would try to attend and listen to, recordings also.

MU – And regarding Camargo Guarnieri, he studied with Guarnieri...

EB – ...for about 10 years.

MU – what can you tell me about this relationship, as professor, as student, as friends, what impressions do you have of their relationship?

EB – Guarneri was everything for Osvaldo. He had the utmost respect for Guarneri. He would say that at the beginning the lessons were ‘difficult’, and Guarneri even tore one of Osvaldo’s compositions. “....forget it, write something else...” would say Guarneri. Then, little by little, as Osvaldo progressed, Guarneri would acknowledge his student with many compliments, and that meant the world to Osvaldo as it meant also that the composition was finished, perfect. There was a time when they were apart, unfriendly but when that happens in music, you know that someone else, out of envy, has created controversy, spread gossip. So, there was a split.

MU – When did this happen, during or after Lacerda’s term as Guarneri’s student?

EB – Much later...

MU – And was the relationship ever mended?

EB – Sure, there was reconciliation and a beautiful and lasting one, caused by Guarneri’s conducting at a concert Lacerda’s Four Modal pieces.

MU – And regarding the music...and this may be a difficult question to answer...but was there an influence of Guarneri’s work over Lacerda’s sacred compositions? Did he ever mention any of this to you?

EB – Never said anything, there may be, but I don’t know for sure.

MU – Or, let me expand, did he say “...hey, let me do this in this way, because Guarneri used to do it this way...”?

EB – No, I have no evidence of that.

MU – What was his relationship with publishers? I ask...as I see here several manuscripts left unpublished. What was his preference regarding this issue? What can you tell me regarding publishing?

EB – In the old days everything was easier. He always had several publishers, even abroad, in Germany if I record correctly. (Here) Vitale, Ricordi and Novas Metas...the latter closed down long ago. These have returned all scores remaining with them. All these scores I am sending to ABM (Brazilian Association of Musicians), which did so reluctantly...all printed works, however. But I am telling people to peruse them because these publishers have no plan to publish new editions, they don’t divulge, take no action to foster Lacerda’s works. My main interest is to divulge his work. If there is any copyright issue, I will assume full responsibility. It is the case with some pieces published by Vitale...Brasilianas for piano, edited by them. There are some works by Ricordi also, I am taking responsibility. Now, regarding Ricordi, I have to be careful with some symphonic works and also Band works, if I am correct, that I need to learn about. The Overture no.1 is still in Ricordi’s catalogue, so I need to be careful, need to learn about.

MU – you mean...the manuscript is still with the publisher...

EB – it was a copy well made, maybe even on computer...I am not sure, I just know that Ricordi has it. I need to contact Ricordi and check if they would agree and so the ABM could have this material for rent. There is a whole lot of material that is already in print. There is a lot of music for Band that is printed. There is also the Suite Guanabara that is...that is with Ricordi, and it is still going.

MU – You told me that Lacerda created a facsimile for the publisher, but even before printing he required that he himself would review it?

EB – He ultimately would review it, just not in his last days...there was lately a catalogue published by the ABM, and nowadays, as I send manuscripts to be digitalized at the ABM, I found many inconsistencies (in the catalogue). I will not blame the person who created the catalogue, a lady whose last name is Higino, in Rio de Janeiro, I won't blame her. It must have been some revising error by Osvaldo, as he was tired, right? ...well, let it be...I believe he authorized many things without reviewing it. He alone was responsible for this task, he would not let me revise anything. But this catalogue has many errors.

MU – I believe I come to the final question, how did Lacerda consider the current classical music scene in Brazil?

EB – Well, there were many things going on that left him hurt. Last year (2011), close to the time he fell ill, on June 10, we went to the (re)inaugural of the Municipal Theater. Well, was it not the moment to showcase composers from São Paulo? It is São Paulo's theater! Nope, they performed Ronaldo Miranda, Villa-Lobos...right? Not a single *paulista* composer! He said... "I do not even advocate for myself...I am talking about Camargo Guarnieri, not a work by him". So Lacerda beheld all this with sadness. And he believed, like I believe, that although music (performances) have gained much in Brazil, especially in larger urban centers like Rio and São Paulo, it benefits primarily large spectacles like opera. He believed that things like recitals were in decadence. Today it is very hard to present a recital, it is almost non-existent.

MU – (he believed this) especially because his oeuvre has a strong chamber music presence...

EB – Exactly. But maybe he said those things to protect me, because I feel about this so strongly. In the past I used to present 50, 60 recitals a year and today I reach only half of that. That is, not my age, as I am doing very well, many people do not know my age, I will be 75 years-old this year and I do not show my age. But that is not the case, it is that this kind of performance (recitals) is in decline. He then would feel it himself, and tried to protect my feelings. Nowadays all large spectacles get all the sponsorship. (compared to recitals) Chamber music is somewhat more divulged today. Sponsors want to see more people on stage. A minimum of two, what led me to form a duo, oboe and piano, so I can diversify, so I can have more chances to perform. Then in these chamber recitals I can include some solo pieces – it is a matter of the times.

MU – Osvaldo Lacerda used to say that a composer is only legitimately considered 'universal' when he assimilates the soul of the locals, the Brazilian soul, in this case.

EB – correct...

MU – ...and when a composer assimilates the culture of a people, he will be an universal composer. Because he believed a composer would not be first an universal composer without first being a local composer. Did he talk to you about this? About using Brazilian music in erudite compositions?

EB – yes, yes. It is exactly what he believed, in fact, what he would tell his students, that Brazilian folklore, the Brazilian constancies are so strong and varied, that the starting point to a Brazilian composer should be the elements from his own land, and by these circumstances he would become a nationalist composer – that would be the starting point. Thus, the way for Brazilian composers is easy. And so many

young (composers) ask... 'what music shall I write?...minimalist?... ' It is silly to look abroad. The starting point is right here, due to the richness of our musical material.

MU – How did Lacerda teach his students...was he strict? How did he instigate his students to, not only compose, but also incorporate Brazilian music? Did he use examples? Did you watch him teaching anytime?

EB – No, I never watched him teaching, but he would comment to me...about a student with Brazilian music characteristics, all is good. But he would encourage the student to avoid dwelling only on serenadeish music. He would fight that tendency... 'you got to do varied music...' He would tell me that he liked to start with a student with variations, which is a good starting point, variations. In fact, it happened to me, the first composition I had to write was a set of variations on *Mulher Rendeira*. I reached the third variation and had to go (study) in the US and then it was over. But that what he required of his students in their first lesson...variations, right? Now, he was an encourager, and sometimes he liked to gather his students at our house to present some opera. He was in love with opera, he listened to them a lot and loved to interrupt the recordings, and explain the works...

MU – Was there any style (he liked most), any specific composer?

EB – Verdi, Donizetti...the most famous operas, La Traviata. He liked a lot to explain them, the time of their compositions, the social aspects, what was going on in the world at the time and thus it was a good time here. All students gathered, and when it was over we would have pizza, those were wonderful times...

MU – and productive...

EB – productive, there was so much...he would come closer to his students. And all this was very good because at the time of his illness his students' commitment to him was great...so many visits...and that strengthened me a bit. But in relation to the students, he would, as much as possible (as we still have the Center for Brazilian Music) ask only Brazilian music to be performed. Any time he believed a student had a work worthy of performance he would ask artists participating in that season or two months later, if he/she would present the work of that beginning student. This happened a lot until last year to one of his students, Emerson Barbosa, very talented but still fresh on composing. When he (Barbosa) wrote a good work for Voice and Piano (it always began with voice and piano), it was presented (last year). He wanted to help his students so much. There is today an established composer, Antonio Tavares Ribeiro, who Osvaldo encouraged as a boy – he then went to study with Guarneri and then came back to Lacerda.

MU – Eudóxia, thank you. Thank you so much for your time.

Appendix II

Osvaldo Lacerda's Vocal Ensemble Works

Year of Composition	Title	Subtitle(s)	Vocal Forces	Accomp	Text source	Category	Publisher
TWO VOICES <i>A CAPPELLA</i>							
1982	Choral Suite #5	1. Leilão de Jardim 2. Lua Depois da Chuva 3. O Eco 4. Jogo de Bola	2-part Children's or Youth Choir, or SA Choir	<i>A cappella</i>	Cecília Meireles	Secular Poems	?
1982	Choral Suite #7	1. São Francisco 2. A Galinha D'Angola 3. As Borboletas 4. O Marimbondo	2-part Children's or Youth Choir, or SA Choir	<i>A cappella</i>	Vinicius de Moraes	Secular Poems	?
TWO VOICES AND PIANO							
1979	Choral Suite #4	1. O Elefantinho 2. O Relógio 3. O Pato 4. As Abelhas	2-part Children's or Youth Choir, or SA Choir	Piano	Vinicius de Moraes	Secular Poems	?
1987	Choral Suite #9	1. Eu Pedi a Oxalá 2. Oração 3. O Doum	2-part Children's or Youth Choir, or SA Choir	Piano	Traditional Umbanda texts and Catholic prayers	Religious	?
THREE VOICES <i>A CAPPELLA</i>							
1971	Quadrinhas (Sketches)	1. De Saudade 2. De Amor	SSA Choir	<i>A cappella</i>	Multiple authors	Secular poems	São Paulo: Ir. Vitale, 1971
1977	Choral Suite #2	1. Cana-verde 2. Modinha 3. Baião	3-part Children's or Youth Choir, or SSA Choir	<i>A cappella</i>	Multiple authors, Brazilian Folklore	Secular	?
1982	Choral Suite #6	1. Mãe 2. Saudade 3. A Porta	3-part Children's or Youth Choir, or SSA Choir	<i>A cappella</i>	Vinicius de Moraes (3); Brazilian Folklore (2) Portuguese Folklore (1)	Secular Poems	?
THREE VOICES AND PIANO							
1978	Choral Suite #3	1. Ou isto ou aquilo 2. A Bailarina 3. Uma palmada bem dada 4. A Chão e o pão 5. A Pombinha da mata 6. A língua do nhem	3-part Children's Choir	Piano	Cecília Meireles	Secular Poems	?
1989	Canto ao canto (Song to song)	---	3-part Children's or SSA Choir	Piano	Ilka Brunhilde Laurito	Secular Poems	?
MALE CHORUS <i>A CAPPELLA</i>							
1959	Ponto de Ogum (Ogum's litany)	---	3-part Male Chorus	<i>A cappella</i>	Traditional Umbanda text	Religious	?

1970	Moda dos Quatro Rapazes (Four Gentlemen's Song)	---	4-part Male Chorus	<i>A cappella</i>	Mario de Andrade	Secular	?
1983	Choral Suite #8	1. Trovas de Amor 2. Tudo passa... 3. Conceitos	4-part Male Chorus	<i>A cappella</i>	?	Secular	?
MIXED CHOIR <i>A CAPPELLA</i>							
1952	Padre Francisco (Father Francisco)	---	SATB	<i>A cappella</i>	Brazilian Folklore	Secular	São Paulo: Ir. Vitale, 1967
1953	Ó Mana, deixa eu ir (O Sister, let me go)	---	SATB	<i>A cappella</i>	Brazilian Folklore	Secular	São Paulo: Ir. Vitale, 1967
1953	Boi tungão (Lazy ox)	---	SATB	<i>A cappella</i>	Brazilian Folklore	Secular	?
1958	Candieiro (Lantern)	---	SATB	<i>A cappella</i>	Brazilian Folklore, from a children's song	Secular	São Paulo: Ir. Vitale, 1972
1958	Capim de pranta (Grassy field)	---	SATB	<i>A cappella</i>	Brazilian Folklore	Secular	?
1958	Ofulu Lorerê	---	SATB	<i>A cappella</i>	Candomblé text	Religious	UERJ, 2002
1967	Poema da Necessidade (Poem of Necessity)	---	SATB	<i>A cappella</i>	Carlos Drummond de Andrade	Secular Poem	São Paulo: Ir. Vitale, 1967
1967	Romaria (Procession)	---	SATB	<i>A cappella</i>	Carlos Drummond de Andrade	Secular Poem	São Paulo: Ir. Vitale, 1967
1967	Quadrilha	---	SATB	<i>A cappella</i>	Carlos Drummond de Andrade	Secular poem	São Paulo: Ir. Vitale, 1967
1968	Céu Vazio	---	SATB	<i>A cappella</i>	Carlos Drummond de Andrade	Secular poem	São Paulo: Ir. Vitale, 1968
1968	O Poeta (The Poet)	---	SATB	<i>A cappella</i>	Paulo Marcos de Andrade	Secular	?
1969	Ponto de São Miguel (Litany of Saint Michael)	---	SATB	<i>A cappella</i> , agogo, congas, tambourine	Traditional Umbanda text	Religious	?
1969	Choral Suite #1	1. Cateretê 2. Lundu (SAT) 3. Marcha de Rancho	SATB	<i>A cappella</i> , big drum, castagnets, ganza and tambourine	Multiple authors	Secular	?
1969	Fuga Proverbial	---	SATB, spoken	<i>A cappella</i>	Brazilian proverb	Secular	São Paulo: Ir. Vitale, 1971
1969	Tres Pontos de Caboclo (3 Caboclo Litanies)	1. Ponto dos Tamoios 2. Ponto do Caboclo Tupinambá 3. Ponto do Caboclo Cobra Coral	SATB	<i>A cappella</i>	Traditional Umbanda text	Religious	São Paulo: Ir. Vitale, 1972

1971	Quatro Estudos para Coro (Four Etudes for Choir)	1. Uníssono 2. Insistência 3. Forte-piano 4. Dobrado onomatopaico	SATB	<i>A cappella</i>	Carlos Drummond de Andrade (1); Traditional Umbanda text (2); Cassiano Ricardo (3); Textless (4)	Varied	?
1971	Desafio	---	SATB	<i>A cappella</i>	Gustavo Barroso, from the Brazilian Folklore	Secular	São Paulo: Ir. Vitale, 1972
1980	Ladainha (Litany)	---	SATB	<i>A cappella</i>	Cassiano Ricardo	Secular	?
1980	A Primeira Missa e o Papagaio (The first mass and the parrot)	---	SATB	<i>A cappella</i>	Cassiano Ricardo	Secular	?
1982	Frases de Caminhão (Bumper Stickers)	1. Se o Amor É Cego 2. Filosofia 3. A Mulher	SATB	<i>A cappella</i>	Folklore (popular sayings)	Secular	?
1983	Automação (Mechanization)	---	SATB	<i>A cappella</i>	Cassiano Ricardo	Secular	?
1984	Balada do rei das sereias (Balad of the King of Mermaids)	---	SATB	<i>A cappella</i>	Manuel Bandeira	Secular	?
1984	Choral Suite #10	1. Para que tanto sofrimento? 2. Seresta Antiga 3. Congada	SSABt	<i>A cappella</i>	Mauel Bandeira (1); Anonymous (2); Ribeiro Couto (3)	Secular	?
1997	Oração para Aviadores (Prayer for Airmen)	---	SATB	<i>A cappella</i>	Manuel Bandeira	Secular	?
CHOIR AND ORCHESTRA							
1970	Provérbios (Proverbs)	1. Quem com ferro fere, com ferro será ferido 2. Negro, quando furta, é ladrão; branco, quando furta, é barão 3. O espinho, que há de furar, de pequeno traz a ponta 4. Quando o dinheiro fala, tudo cala 5. Quem tudo quer saber, mexerico quer fazer 6. Quem quiser ser bem querido, não se mostre afeiçoado 7. Quem vive de esperança, morrerá desesperado 8. Quem dá e torna a tomar, no inferno vai parar 9. Quem tem janela de vidro, não deve atirar pedrada	Soprano, Bass, SATB	Strings, Piano and Percussion	Folk sayings	Secular	Rio de Janeiro, ABM, 1999.

MASSES							
1966	Missa ferial (Ferial Mass)	1. Kyrie 2. Sanctus 3. Agnus Dei	SATB	<i>A cappella</i>	Ordinary of the Mass, in the vernacular	Sacred	São Paulo: Ricordi Brasileira, 1967.
1966	Missa a duas vozes (Mass for Two Voices)	1. Kyrie 2. Gloria 3. Credo 4. Sanctus 5. Agnus Dei	2-Part Choir (SA, TB or mixed)	Organ	Ordinary of the Mass, in the vernacular	Sacred	São Paulo: Ir. Vitale, 1966
1967	Missa Santa Cruz (Mass of the Holy Cross)	1. Kyrie 2. Gloria 3. Sanctus 4. Benedictus 5. Agnus Dei	tenor, SATB	Organ	Ordinary of the Mass, in the vernacular	Sacred	São Paulo: Ir. Vitale, 1967
1971	Missa a três vozes iguais (Mass for three equal voices)	1. Kyrie 2. Gloria 3. Credo 4. Sanctus 5. Agnus Dei	3 equal voices (Male or Female, preferably Youth voices)	Organ	Ordinary of the Mass, in the vernacular	Sacred	Petrópolis: Ed. Vozes, 1974
OTHER SACRED							
1967	Próprio do Espírito Santo (Proper of the Holy Spirit)	1. Entrada 2. Aleluia 3. Ofertório 4. Comunhão	Soprano or tenor, SATB	Organ	Roman Catholic liturgy, in the vernacular	Sacred	?
1968	Próprio para as festas de Nossa Senhora (Proper for the feasts of Our Lady)	1. Entrada 2. Salmo aleluiático 3. Ofertório 4. Comunhão	Unison	Organ	Roman Catholic liturgy, in the vernacular	Sacred	?
1967	Três Salmos (Three Psalms)	1. Salmo 22 2. Salmo 127 3. Salmo 129	Unison	Organ	Bible	Sacred	São Paulo: Ir. Vitale, 1967
1974	Salmo 129, (De Profundis)	---	SATB	<i>A cappella</i>	Bible	Sacred	?
1952	Ave Maria (Hail Mary)	---	Unison	Organ	Marian prayer from the <i>Liber Antiphonarius</i>	Sacred	?
1979	Ave Maria (Hail Mary)	---	SATB	<i>A cappella</i>	Marian prayer from the <i>Liber Antiphonarius</i> , in the vernacular	Sacred	Rio de Janeiro: Coomusa, 1979.
1974	A Anunciação à Maria (The Annunciation to Mary)	---	SATB	<i>A cappella</i>	?, in Portuguese	Sacred	?
2000	Oração à Nossa Senhora de Aparecida (Prayer to Our Lady of Aparecida)	---	Unison	Organ or Piano	Traditional Catholic, Brazil	Sacred	?
1982	Natal, Deus conosco (Christmas, God with us)	---	SATB	<i>A cappella</i>	Sister Maria Luiza Ricciardi	Sacred	?
1997	Canto de Natal	---	SATB	<i>A cappella</i>	Manuel	Sacred	?

	(Christmas Song)				Bandeira		
1978	Pai Nosso (Our Father)	---	SATB	<i>A cappella</i>	Bible	Sacred	Rio de Janeiro: Coomusa, 1979
1990	Dedicação de uma igreja (Dedication of a Church Building)	---	Unison	<i>A cappella</i>	Selections from the Book of Psalms (Bible)	Sacred	?

Appendix III
List of Villa-Lobos Sacred Compositions

Year	Title	Forces
1905	O Salutaris	Four-part Choir, piano or harmonium
1909	Ave Maria	Voice, Cello and Orchestra
1909	Memorare	Two-part Choir and Organ
1910	Tantum Ergo	Four-part Choir
1912	Ave Maria	Voice and Organ
1913	Ave Maria	Voice and Strings
1914	Ave Maria No.6	Voice and Piano
1914	Ave Maria	Four-part Choir
1914	Ave Maria No.10	Voice and String Quartet
1914	Padre Nosso (Prece)	Four-part Choir and String Quartet or Voice and Organ
1915	Tantum Ergo	Four-part Choir and Orchestra
1915	Tantum Ergo	Four-part Choir
1916	Ave Maria	Two-part Choir
1916	O Salutaris	Four-part Choir
1917	O Salutaris hostia	Five-part Choir
1917	Ave Maria	Voice and Organ
1917	Ave Maria No. 19	Voice and Piano or Harmonium, or Four-part Choir <i>a cappella</i>
1917	Ave Maria (Reza)	Four-part Choir
1917	Ave Maria	Four-part Choir
1917	Ave Maria	Four-part Choir
1919	Vidapura	Soli, Four-part Choir, Orchestra
1930	Ave Verum	Four-part Choir
1933	Ave Maria	Four-part Choir
1937	Saint Sebastian Mass	Three-part Choir
1937	Motet	Three-part Choir
1938	Ave Maria	Five-part Choir
1948	Ave Maria	Six-part Choir
1950	Panis Angelicus	Four-part Choir
1950	Pater Noster	Four-part Choir
1952	Cor Dulce, cor amabile	Four-part Choir
1952	Hino à Santo Agostinho	Four-part Choir
1952	Musica Sacra Collection	Varied
1952	O cor Jesu	Four-part Choir
1952	Praesepe	Soli, Five-part Choir <i>a cappella</i>
1952	Sub Tuum	Four-part Choir
1958	Bendita Sabedoria	Six-part Choir
1958	Magnificat-Alleluia	Alto solo, Four-part Choir, Orchestra and Organ

Appendix IV

Reprint of the 1967 score published by Vitale

The following copy of the score is included in this dissertation by permission from the publisher, under authorization no. 00001412014 (see page 234). Please do not photocopy or reproduce the score without permission in writing from the publisher.

Published copies of the current edition can be purchased from Vitale Publishers by e-mailing editora@vitale.com.br or by calling the publisher at 011 55 11 5081-9499 or fax at 011 55 11 5574-7388.

Mrs. Eudóxia de Barros has granted me access to the composer's manuscript of the Mass and I can attest to the fidelity of the first edition to the manuscript.

OSVALDO LACERDA

MISSA "SANTA CRUZ"

Para solista, coro a quatro vozes mistas ou
em uníssono, participação "ad libitum" da
comunidade e acompanhamento de
órgão ou harmônio

Contendo:

- I - KYRIE
- II - GLORIA
- III - SANCTUS
- IV - BENEDICTUS
- V - AGNUS DEI

Aprovada pela Comissão de Música Sacra
do Departamento Regional de Liturgia da C.N.E.B., Sul-1

TESSITURAS

The diagram shows seven musical staves, each with a single note indicating the tessitura (vocal range) for a specific part. On the left, a bracket groups the four parts of the choir: Soprano, Contralto, Tenor, and Baixo. To the right are the parts for Solista, Povo, and Celebrante. The notes are placed on the staves to show their relative positions: Soprano (high), Contralto (medium-high), Tenor (medium), Baixo (low), Solista (high), Povo (medium-high), and Celebrante (medium-low).

N. B. — Para maior conveniência gráfica, a parte de tenor, quando em uníssono com a de baixo, se acha escrita na clave de fá.

ABREVIATURAS

(S)	= solista	S	= soprano
(C)	= coro	C	= contralto
(P+C)	= povo + coro	T	= tenor
(Cel)	= celebrante	B	= baixo

Esta Missa foi escrita com dupla finalidade:

1.^a) Apresentar ao público religioso, aos artistas e aos estudiosos do assunto, algumas soluções e sugestões com que o Autor espera contribuir para a aculturação da música sacra no Brasil.

2.^a) Tendo em vista a grande diversificação dos recursos técnico-musicais de nossas paróquias, apresentar uma obra que seja acessível ao maior número possível delas, dentro de um padrão artístico elevado. Assim, o Autor:

- confiou a parte mais elaborada a um só cantor solista;
- escreveu uma parte coral relativamente fácil, que pode ser cantada a quatro vozes mistas ou, simplesmente, em uníssono;
- confiou, à comunidade de fieis, trechos melódicos curtos e de memorização fácil;
- escreveu um acompanhamento que pode ser tocado tanto no órgão, como no harmônio.

O solista deve, preferivelmente, ser um tenor (na sua falta: soprano, e até meio-soprano ou barítono).

A parte de coro deve ser cantada por um conjunto a quatro vozes mistas. Se, no entanto, o grupo de cantores não tem treino suficiente para fazê-lo, deve, então, cantar em uníssono a parte de soprano.

A participação do celebrante consiste na entoação inicial do "Gloria".

A participação do povo é "ad libitum". Havendo-a, dois casos podem ocorrer: 1.º) o povo está em condições de cantar afinadamente e no ritmo certo —————> sua parte deve ser reforçada ou não pelo coro, a critério do regente; 2.º) o povo não canta com firmeza —————> o coro deve apoiá-lo. Não havendo participação do povo, a sua parte, é obvio, deve ser cantada pelo coro em uníssono.

A participação popular ocorre nos seguintes trechos:

KYRIE	compassos	10 a 14
		23 a 26
		35 a 39
GLORIA	compassos	71 e 72
		77 a 79
		84 e 85
SANCTUS	compassos	7 a 11
		17 a 22
		26 e 27
AGNUS DEI	compassos	6 e 7
		13 e 14
		22 e 23

O nome desta Missa — "SANTA CRUZ" — é uma referência ao símbolo sagrado do Cristianismo e uma homenagem ao primitivo nome do Brasil.

O AUTOR.

Pra solista, coro a quatro vozes mistas
ou em uníssono, participação "ad libitum" da
comunidade e acompanhamento de órgão ou harmônio.

OSVALDO LACERDA

(1967)

Sem pressa (♩ = 76)

ÓRGÃO
ou
HARMÔNIO

Reprinted by permission | Please do not photocopy

S
C
T
B

poco rall. S *a tempo*

- nhor, ten - de pie - da - de de nós, Cris -

poco rall. *a tempo*

S
C
T
B

15 C 20

- to, ten - de pie - da - de de nós, Cristo, Cris - to, ten - de pi - e -

Cristo, Cris - to, pi - - e -

Cris - to, pi - - e -

Cris - to, pie - da - de

25 *poco rall.* *a tempo*

P+C

S: . da . de de nós. Cris - to, ten - de pie - da - de de nós.

C: . da . de de nós. Cris - to, ten - de pie - da - de de nós.

T: . da . de de nós. Cris - to, ten - de pie - da - de de nós.

B: de nós. Cris - to, ten - de pie - da - de de nós.

poco rall. *dim.* *a tempo*

C **30** **S**

S: Se - . nhor, Se - . nhor, ten - de pie - da - de de nós. Se - .

C: ten - de pi - e - da - de de nós, de nós.

T: pie - da - de de nós.

B: ten - de pi - e - da - de de nós.

mp *mf* *f*

Reprinted by permission | Please do not photocopy

Soprano (S) and Tenor/Bass (T/B) parts with piano accompaniment. Measure 35 is marked with a box containing '35' and a circled 'P+C'. Measure 40 is marked with a box containing '40' and a circled 'S'. Dynamics include *mf*, *rall.*, and *p*. The lyrics are in Portuguese.

- nhor, — Se - nhor — ten-de pie - da-de de nós. Se - nhor,

ten - de pie - da-de de nós, pie - da-de de nós.

II. GLORIA

Vocal part (Soprano) and piano/harmonium accompaniment. Measure 1 is marked with 'À vontade' and a circled 'CEL'. Measure 2 is marked with 'Movido (♩ = 69)' and a circled 'S'. Dynamics include *p*, *mp*, and *mf*. The lyrics are in Portuguese.

Glo - ri - a a Deus nas al - tu - ras, e paz

ÓRGÃO
ou
HARMÔNIO

5 10

na - ter - ra aos ho - mens de bo - a von - ta - de.

15 *f subito*

S C *p* Nós vos lou - va - mos. Nós vos ben - di - ze - mos. Nós vos

T B *p*

20

S C a - do - ra - mos. *f* Nós vos glo - ri - fi - ca -

T B *f* Nós vos a - do - ra - mos. *f* Nós vos glo - ri - fi -

25

S
C
T
B

- mos. Nós vos da - mos gra - - - ças por vos - sai - -

- ca - - mos.

30

S
C
T
B

- men - sa glo - - - ria. Se - nhor Deus, Rei do céu, _____

35

S
C
T
B

Deus Pai to - do po - - de - ro - - - so. Se - nhor, _____

40

Se -
Se -
Se -
Se -

Reprinted by permission | Please do not photocopy

45

Soprano: Fi - lho ú - ni - co, Je - sú, Cris -

Alto: - nhor, Se - nhor, Je - sú, Je - sú Cris -

Tenor: - nhor, Se - nhor, Je - sú, Je - sú Cris -

Bass: - nhor, Se - nhor, Je - sú, Je - sú Cris -

50

Soprano: .to! Se - nhor Deus, Cor - dei - ro de Deus, Fi - lho de

Alto: .to! Se - nhor Deus, Cor - dei - ro de Deus, Fi - lho de

Tenor: .to! Se - nhor Deus, Cor - dei - ro de Deus, Fi - lho de

Bass: .to! Se - nhor Deus, Cor - dei - ro de Deus, de Deus,

55

S
Deus Pai, de Deus Pai!

C
Deus Pai, de Deus Pai!

T
Deus Pai, Deus Pai!

C
de Deus Pai, Deus Pai!

60

65

Sem pressa (♩ = 63) *mf* *súplice*

Vós, — que ti - rais, — que ti rais os pe - ca - dos do

rall.

(*) Compasso 63: A mão direita deve tocar, preferivelmente, a linha melódica superior.

Measure 63: The right hand must play, preferably, the upper melodic line.

70 **(P+C)** *mp* 3 3 **(S)** *mf*
 mun.do, ten.de pie.da.de de nós. Vós, que ti - rais, que ti -

75 *mp* **(P+C)**
 - rais os pe - ca - dos do mun.do, a - co - lhei, a - co - lhei a nos - sa sú - pli.ca.

80 **(S)** *mf* *f* *mf*
 Vós, que es.ta.is sen - ta - do à di - rei.ta do Pai, à di - rei.ta do Pai,

85 **(P+C)** *mp* 3 3
 ten.de pie.da.de de nós.
accel. poco a poco

Reprinted by permission | Please do not photocopy

90

Movido (♩. = 69)

95

p Por - que só vós, só vós

100

105

f sois o San - - - to, só vós sois o Se - nhor, só vós sois o Se -

110

p só vós sois o Al - tís - si - mo, Je -

p - nhor, só vós sois o Al - tís - si - mo,

115

Soprano: ...sús Cris-to co-mo Es pí-ri-to San-to na glo-ria de Deus

Alto: ...sús Cris-to co-mo Es pí-ri-to San-to na glo-ria de Deus

Tenor: ...sús Cris-to co-mo Es pí-ri-to San-to na glo-ria de Deus

Bass: ...sús Cris-to co-mo Es pí-ri-to San-to na glo-ria de Deus

120

Soprano: Pai. A - - mem, A - - - - mem.

Alto: Pai. A - - mem, A - - - - mem.

Tenor: Pai. A - - mem, A - - - - mem.

Bass: Pai. A - - mem, A - - - - mem.

125

130

S

C

T

B

dim. sempre

p

rall.

III. SANCTUS

Moderado (♩ = 60)

5

S

C

T

B

mp dolce

mp dolce

mp dolce

mp dolce

San - to, san - to, san - to é o Se - nhor Deus do u - ni -

San - to, san - to, san - to é o Se - nhor Deus do u - ni -

San - to, san - to, Deus, Deus do u - ni -

San - to, san - to é o Se - nhor Deus do u - ni -

ÓRGÃO
ou
HARM.

mp dolce

(P+C) *mp* **10**

S *mp* . ver - so! San - to, san - to, santo é o Se - nhor Deus do u - ni - ver - so!

C *mp* . ver - so! San - to, san - to, santo é o Se - nhor Deus do u - ni - ver - so!

T *mp* . ver - so! San - to, san - to, santo é o Se - nhor Deus do u - ni - ver - so!

B *mp* . ver - so! San - to, san - to, santo é o Se - nhor, Senhor Deus do u - ni - ver - so!

15 *f*

S *cresc.* Céus e ter - ras, céus e ter - ras, céus e ter - ras es - tão che - ios, che - ios da vos - sa

20 *mp*

S glo - ria. Ho - sa - na, ho - sa - na, ho - sa - na, ho -

C glo - ria. Ho - sa - na, ho - sa - na, ho - sa - na, ho -

T glo - ria. Ho - sa - na, ho - sa - na, ho - sa - na, ho -

B glo - ria. Ho - sa - na, ho - sa - na, ho - sa - na, ho -

Reprinted by permission | Please do not photocopy

S *mp* **C**
 . sa . na nas al . tu . . ras! Ho . sa . . na, ho . sa . . na, ho .
 C
 . sa . na nas al . tu . . ras!
 T *mp*
 . sa . na nas al . tu . . ras! Ho . sa . na ho . sa . na ho . sa . .
 B
 . sa . na nas al . tu . . ras!

S **25** **P+C** *f subito*
 . sa . na, ho . sa . . na nas al . tu . . ras! Ho . sa . na, ho . . sa . na
 C *f subito*
 Ho . sa . na, ho . . sa . na
 T *f subito*
 . na, ho . sa . . na nas al . tu . . ras! Ho . sa . na, ho . . sa . na
 B *f subito*
 Hó . sa . na, ho . . sa . na

Reprinted by permission | Please do not photocopy

(C) *mp subito* 30 *p*
 S nas al - - tu - - ras!
 C *mp subito* *p*
 T nas al - - tu - - ras!
 B *mp subito* *p*
 nas al - - tu - - ras!

mp *dim.* *rall.*
 (Orgão: mi pedal)

IV. BENEDICTUS

Moderado (♩ = 76) *SOLISTA* *mf religioso*
 Ben - di - to, ben.di.to a -
 ÓRGÃO ou HARM. *mp* *poco rall.* *a tempo*

5
 - que - le que vem, que vem em no - me do Se - nhor! Ben -

di - to a - que - le que vem, que vem em no - me do Se -

10
nhor! Ben - di - to, ben - di - to a - que - le que

15
vem em no - me do Se - - - nhor! Ho - - -

f rall., *mp riten.*, *a tempo rall.*, *p*
sa - na nas al - tu - ras!

rall., *riten.*, *a tempo rall.*

Reprinted by permission | Please do not photocopy

V. AGNUS DEI

Suplicante (♩=58)

Soprano (S): Cor - dei - ro de Deus, que ti - rais os pe - ca - dos do mun - do, ten - de pie -

Contralto (C): Deus, de Deus, Deus

Tenore (T): Cor - dei - ro de Deus, que ti - rais os pe - ca - dos do mun - do, ten - de pie -

Basso (B): Deus, de Deus, Deus

Measures 5-8: S: da - de, ten - de pie - da - de de nós, Cor - dei - ro de; C: ten - de pie - da - de de nós; T: da - de pie - da - de de nós; B: ten - de pie - da - de de nós.

Measure 10: S: Deus, Cor - dei - ro de Deus, que ti - rais os pe - ca - dos do mun - do,

Measure 15: S: pi - e - da - de de; C: p ten - de pie - da - de de nós;

Reprinted by permission | Please do not photocopy

ten. 20

S *nós.* C

C *p* Cor - dei - - - ro de Deus, - cor - dei - ro, - cor.dei.ro,

T *mp* Cor.dei.ro de Deus, - que ti - rais os pe.ca.dos do mun.do dai.nos a paz,

B

ÓRGÃO
ou
HARM. *p*

P+C C *rall.* 25 *allarg.* *p longa*

S *mp* dai - nos, dai.nos a paz, dai - nos, - dai - nos a paz.

C *mp* dai - nos, dai.nos a paz, a paz, - dai - nos paz.

T *mp* dai - nos, dai.nos a paz, a paz, - dai - nos paz.

B *mp* dai - nos, dai.nos a paz, dai - nos a paz, - dai - nos a paz.

rall. *allarg.* *col canto*

São Paulo, março de 1967

Irmãos Vitale S/A Industria e Comercio Rua Frana Pinto, 42 Vila Mariana, Sao Paulo / SP
CEP : 04016-000 - E-mail: editora@vitale .com .br Tel (11) 5081-9499 Fax : (11) 5574-7388

AUTORIZAÇÃO No. 00001412014

Ao
Sr. MARCELO URIAS

Esta Editora, para todos os fins e efeitos, cessionária dos direitos autorais da obra musica l abaixo discriminada, pela presente, autoriza a V.Sas. , sem caráter de exclusividade, a inserir a partitura da referida obra na DISSERTACAO DE DOUTORADO do maestro Marcelo Urias.

MISSA SANTA CRUZ - OSVALDO LACERDA

Copyright 1967 © by IRMAOS VITALE S/A INDUSTRIA E COMERCIO (100%)

Todos os direitos autorais reservados para todos os paises. All Rights Reserved. International Copyright Secured.

Mediante, as seguintes condições :

1º.) Obriga-se V .Sa, a respeitar o direito moral dos autores da obra ora autorizada e, em especial , fazer constar, de modo destacado , seus respectivos nomes ou pseudônimos , bern como o titulo da obra, conforme anunciado no preambulo da presente autorização .

2º.)- A presente autorização é valida somente para inserção da partitura da referida obra na DISSERTAÇÃO DE DOUTORADO do maestro Marcelo Urias.


3º.) Igualmente , obriga-se V.Sa. , a fazer constar em local apropriado a linha do "COPYRIGHT" assim como o titulo e a respectiv a autoria da obra ora autorizada .

4º.) - A presente autorização é especifica , nominal e intransferivel , quanta a obra, cliente e produto.

5º.) - Para qualquer controvérsia ou reivindicação surgidas em relação a este contrato , ou infração a qualquer de suas Clausulas, ambas as partes concordam e elegem, desde ja,o Forum da Capital de Sao Paulo, Brasil.

Sao Paulo, 08 de maio de 2014

Atenciosamente.



Irmãos Vitale S/A Indústria e Comércio

Bibliography

- Abreu, Martha. "Histórias da "Música Popular Brasileira", uma Análise da Produção Sobre o Período Colonial." Universidade Federal Fluminense: Núcleo de Pesquisas em História Cultural. (2001) <http://www.historia.uff.br/nupehc/files/martha.pdf>
- Agnelo, Geraldo M., ed. *Hinário Litúrgico, 1º. Fascículo: Advento, Natal, Ordinário da Missa*. São Paulo, Brazil: Paulus, 1994.
- Albuquerque, Amaro C., and Osvaldo Lacerda, José A. de Souza, José G. de Souza, Nicola Vale. *Música Brasileira na Liturgia*, 2nd Edition. São Paulo, Brazil: Paulus, 2005.
- Amstalden, Polycarpo, ed. *Nossa Missa em Comunidade*. São Paulo, Brazil: CNBB, 1965.
- Andrade, Mário de. "Ensaio Sobre a Música Brasileira." Footnotes by Cláudia Neiva de Matos. Federal University of Rio Grande do Sul. Accessed March 2013. <http://www.ufrgs.br/cdrom/mandrade/mandrade.pdf>
- Andrade, Maristela O. de. "A Religiosidade Brasileira: o Pluralismo Religioso, a Diversidade de Crenças e o Processo Sincrético." *Revista Eletrônica de Ciências Sociais*, 14 (September 2009): 106-118.
- Andrades, Marcelo F. de. "Fidelidade Como Receita de Sucesso: um Estudo de Caso da Editora Vozes nas Primeiras Décadas do Século XX." In *I Seminário Brasileiro Sobre Livro e História Editorial* (2004). <http://www.livroehistoriaeditorial.pro.br/pdf/marceloandrades.pdf>
- Antonelli, Ferdinando. "Instruction on Music and Liturgy." *The Furrow* 9, no. 11 (November 1958): 700-709.
- Arruda, Yolanda de Q. *Cantos Infantis*. São Paulo, Brazil: Vitale, 1960.
- Audi, Carlos E. *Osvaldo Lacerda: His Importance to Brazilian Music and Elements of His Musical Style*. Diss. Florida State University, 2006.
- Barbosa, Valdinha, and Márcia Ladeira. "Villa-Lobos e os Sons do Brasil." *Salto Para o Futuro* 18, no.5 (April 2008): 3-30.
- Barros, Eudóxia de. "Osvaldo Lacerda: Uma Vida (1927-2011)." *Revista Brasileira de Música* 24, no. 2 (July-December 2011): 399-402.
- Barros, Fernando P. C. de. *As Canções de Osvaldo Lacerda com Textos de Manuel Bandeira*. Diss. Universidade Federal de Goiás, 2007.
- Beattie, John W., and Louis Woodson Curtis. "South American Music Pilgrimage. V. Brazil." *Music Educators Journal* 28, no. 6 (May - June 1942): 16-22.
- Beckhäuser, Alberto. *Sacrosanctum Concilium: Texto e Comentário*. São Paulo, Brazil: Paulinas, 2012.
- Béhague, Gerard. "Música "Erudita", "Folclórica" e "Popular" do Brasil: Interações e Inferências para a Musicologia e Etnomusicologia Modernas." *Latin American Music Review / Revista de Música Latinoamericana* 27, no. 1 (Spring - Summer 2006): 57-68.

- Benofy, Susan. "Buried Treasure." *adoremus.org* (2001). <http://www.adoremus.org/BuriedTreasure.pdf>
- Bernardes, Ricardo. *A Missa de Nossa Senhora da Conceição de 1810 de José Maurício Nunes Garcia como sua Principal Obra de Transição Estilística*. Diss. Universidade de São Paulo, 2006.
- Bispo, Antonio A. "O Século XIX na Pesquisa Histórico-Musical Brasileira: Necessidade de sua Reconsideração." *Latin American Music Review / Revista de Música Latinoamericana* 2, no. 1 (Spring – Summer 1981): 130-142.
- Bribitzer-Stull, Matthew. "The A \flat –C–E Complex: The Origin and Function of Chromatic Major Third Collections in Nineteenth-Century Music." *Music Theory Spectrum* 28, no. 2 (Fall 2006): 167-190.
- Brüschweiler, Willy. Ernst Widmer-Werkverzeichnis, Aarau, Switzerland: Ernst-Widmer-Gesellschaft, 2006.
- Burleson, Jill. "Villa-Lobos's Música Sacra." *Choral Journal* 49, no.12 (June-July 2009): 10-19.
- Buyst, Ione. "A Liturgia Como Realidade Simbólico-Sacramental." *Revista de Liturgia* (July-August 2000): 29-30.
- Carlini, Álvaro, and Taianara Goedert. "As Contribuições dos Festivais de Música de Curitiba e dos Cursos Internacionais de Música do Paraná no Desenvolvimento Artístico-musical do Estado no Período de 1965 a 1977." In *Anais do XVIII Congresso da Associação Nacional de Pesquisa e Pós-Graduação (ANPPOM)* (2008): 548-551.
- Carvalho, Carlos D. de. *História da Cidade do Rio de Janeiro*. Rio de Janeiro, Brazil: Secretaria Municipal de Cultura, 1990.
- Carvalho, Flávio. "O Pré-Nacionalismo Musical Brasileiro e Auto-imagem em Alberto Nepomuceno." *Música Hodie* 2, no.1/2 (2002): 53-61.
- Carvalho, Vinicius M. de. "Aspectos da Música na Liturgia Católica na América Latina do Vaticano II aos Dias Atuais: do "Canto do Povo de Deus" ao "Som da Massa"." *Diálogos Latinoamericanos*, Aarhus University, n.16, (2009): 90-114
- Catão, Francisco, trans. *Constituição Sacrosanctum Concilium Sobre a Sagrada Liturgia*. São Paulo, Brazil: Paulinas, 2011.
- Cicognani, Amleto G., and Antonio Carinci. "Instruction on Sacred Music and the Sacred Liturgy." *The Furrow*, 10, no. 1 (January 1959): 43-67.
- CNBB. *Instrução Geral Sobre o Missal Romano*. Preface by Alberto Beckhäuser. Petrópolis, Brazil: Vozes, 2008.
- Contier, Arnaldo D. "O Nacional da Música Erudita Brasileira: Mário de Andrade e a Questão da Identidade Cultural." *Revista de História e Estudos Culturais* 1 (December 2004): 1-21.
- . "Mário de Andrade e a Música Brasileira." *Revista Música*, v.S, no. 1 (May 1994): 33-47.

- Cyrus, Cynthia J., et al. "Music Education in the Renaissance." *IUP* (2010): 127-128.
- Di Cavalcanti, Maria J. B. *Brazilian Nationalistic Elements in the Brazilianas of Osvaldo Lacerda*. Diss. Louisiana State University, 2006.
- Duarte, Fernando L. S. *Música e Ultramontanismo: Possíveis Significados para as Opções Compositivas nas Missas de Fúrio Franceschini*. Diss. Universidade Estadual Paulista Júlio de Mesquita Filho, 2011.
- . "motu proprio Tra Le Sollecitudini: Fonte Historiográfica para a Análise Musical." In *Anais do XIX Congresso da ANPPOM* (August, 2009): 186-194.
- Feitosa, Marco A. R. "A Missa Brevis de Lindembergue Cardoso: Uma Análise à Luz do Conselho Vaticano Segundo", in <http://www.seer.unirio.br/index.php/simpom/article/viewFile/2795/2104>, (accessed August 2013), 1027-1037.
- Ferreira, Antonio J. "Consequências do motu proprio Tra le Sollecitudini em Portugal." *Nova Revista de Música Sacra* 109 (2004): 1-4.
- Filho, Luiz V. *Centenário de Wanderlei Pinho*. Bahia, Brazil: Luiz Filho, 1990.
- Garratt, James. "Performing Renaissance Church Music in Nineteenth-Century Germany: Issues and Challenges in the Study of Performative Reception." *Music & Letters* 83, no. 2 (May 2002): 187-236.
- Giga, Idalete. "A Propósito do Tra le Sollecitudini de Pio X." *Meloteca*, Universidade de Évora (2009): 1-17.
- Gillick, Amy. *Experimentation and Nationalism in Francisco Mignone's Works for Bassoon: A Performance Guide to the "2nd Wind Quintet" and "Concertino"*. Diss. University of California Los Angeles, 2008.
- Gimenes, Marília G. do N. *Osvaldo Lacerda's Sonata for Flute and Piano (1959): A Performance Guide with Historical Background of Brazilian Genres Embolada, Seresta and Baião*. Diss. University of North Texas, 2012.
- Godinho, Josinéia. *Do Iluminismo ao Cecilianismo: a Música Mineira para a Missa nos Séculos XVIII e XIX*. Diss. Universidade Federal de Minas Gerais, 2008.
- Goldberg, Luiz G. *Um Garatuja Entre Wotan e o Fauno: Alberto Nepomuceno e o Modernismo Musical no Brasil*. Diss. Universidade Federal do Rio Grande do Sul, 2007.
- . "Alberto Nepomuceno e a Missa de Santa Cecília de José Maurício Nunes Garcia." *Anais do VI Encontro de Musicologia Histórica* (July 2004): 146-172.
- Gossett, Phillip. "Techniques of Unification in Early Cyclic Masses and Mass Pairs." *Journal of the American Musicological Society* 19, no. 2 (Summer 1966): 205-231.
- Guérios, Paulo R. "Heitor Villa-Lobos e o Ambiente Artístico Parisiense: Convertendo-se em um Músico Brasileiro." *Mana* 9, no.1 (2003): 81-108.

- Higino, Elizete, ed. *Oswaldo Lacerda: Catálogo de Obras*. Rio de Janeiro, Brazil: Academia Brasileira de Música, 2006.
- Isnard, Clemente J. C., ed. "Pastoral da Música Litúrgica no Brasil." *Documentos da CNBB*. São Paulo, Brazil: Paulinas, 2010.
- Janssen, Werner. "Villa-Lobos: Mass of Saint Sebastian, for Three Voices, *"A Cappella"* by University of California at Berkeley." *The Musical Quarterly* 39, no. 2 (April 1953): 340-342.
- Jeffers, Ron. *Translations and Annotations of Choral Repertoire*. Volume 1, Sacred Latin Texts. Corvallis, OR: Earthsong, 1988.
- Kerr, Dorotéa M. and Ana L. M. T. Kobayashi. "Aspectos do ensino composicional de Camargo Guarnieri." *Anais do Congresso da ANPPOM*. (2007). http://www.anppom.com.br/anais/anaiscongresso_anppom_2007/musicologia/musicol_ALKobayashi_DKerr.pdf
- Kiefer, Bruno. *História da Música Brasileira*. Porto Alegre, Brazil: Instituto Nacional do Livro, 1976.
- Koenker, Ernest B. "Objectives and Achievements of the Liturgical Movement in the Roman Catholic Church since World War II." *Church History* 20, no. 2 (June 1951): 14-27.
- Lacerda, Oswaldo. *Curiosidades Musicais*. São Paulo, Brazil: Eudóxia de Barros, 2012.
- . Lacerda, Oswaldo. "Constâncias Harmônicas e Polifônicas da Música Popular Brasileira e seu Aproveitamento na Música Sacra" in *Música Brasileira Na Liturgia I*, Edited by Amaro C. De Albuquerque et al (São Paulo: Paulus, 2005), 119.
- . "Meu Professor Camargo Guarnieri." In *O Tempo e a Música*. Edited by Flávio Silva. Rio de Janeiro, Brazil: Funarte, 2001, 57-67.
- . *Missa A Três Vozes Iguais*. Petrópolis, Brazil: Vozes, 1974.
- . *Missa Santa Cruz*. São Paulo, Brazil: Vitale, 1967.
- . *Missa Ferial*. São Paulo, Brazil: Ricordi, 1966.
- . *Missa A Duas Vozes*. São Paulo, Brazil: Vitale, 1968.
- . *Próprio para as festas de Nossa Senhora*. São Paulo, Brazil: Vitale, 1968.
- Langarita, Maria J. E. "De Tra le sollecitudine (1903) a Musicam Sacram (1967)." *Revista de Musicologia* 27, no.1 (2004): 423-433.
- Lange, Francisco C. "A Atividade Musical Na Igreja De São José Do Rio De Janeiro." *Latin American Music Review / Revista de Música Latinoamericana* 6, no. 2 (Autumn - Winter 1985): 201-234.
- Leite, Rui M. "História da Arte Brasileira no Século XX. Balanço e perspectivas." *Caravelle* 80 (1988-), Arts D'Amérique Latine: Marges et Traverses (June 2003): 15-17, 49-62.
- Lessa, Angélica G. M. *Missa Ferial de Oswaldo Lacerda*. Diss. Universidade de São Paulo, 2007.

- Lima, Deloíse C. *Henrique Morozowicz: Chamber Music Works with Piano*. Diss. Florida State University, 2003.
- Lima, Edilson de. *As Modinhas do Brasil*. São Paulo, Brazil: Editora USP, 2001.
- Locke, Ralph P. "A Broader View of Musical Exoticism." *The Journal of Musicology* 24, no. 4 (Fall 2007): 477-521.
- López, Kimberle S. "Modernismo and the Ambivalence of the Postcolonial Experience: Cannibalism, Primitivism, and Exoticism in Mário de Andrade's "Macunaíma"." *Luso-Brazilian Review* 35, no. 1 (Summer 1998): 26.
- Loss, Bruno Z., and Carlos V. C. Mendonça, Maria R. C. S. Pereira, Pablo de A. Rodrigues. "Luz, Escuridão e Penumbra: o Governo Vargas e a Igreja Católica." *Dimensões* 26 (2011): 277-291.
- Luza, Nilo, ed. *Liturgia Diária*. São Paulo, Brazil: Paulus, 2013.
- Macedo, Cintia Costa. *Estudos para Piano de Osvaldo Lacerda*, in http://www.anppom.com.br/anais/anaiscongresso_anppom_1999/anppom_2009/paineis/macedo.pdf (accessed September 2013).
- Magaldi, Cristina. "Music for the Elite: Musical Societies in Imperial Rio de Janeiro." *Latin American Music Review / Revista de Música Latinoamericana* 16, 1 (Spring - Summer 1995): 1-41.
- Mariz, Vasco. "Mário de Andrade: O Guru de Mignone e Guarnieri" in Francisco Mignone, *O Homem e a Obra*, ed. Vasco Mariz et al. (Rio de Janeiro: Funarte, 1977), 32.
- . "Reavaliando Villa-Lobos no Seu Centenário." *Latin American Music Review / Revista de Música Latinoamericana* 9, no. 2 (Autumn - Winter 1988): 241-248.
- Molinari, Paula, ed. *Música Brasileira na Liturgia II*. São Paulo, Brazil: Paulus, 2009.
- Monteiro, Donald B. "Música Religiosa No Brasil Colonial." *Fides Reformata* 14, no. 1 (2009): 75-100.
- Moraes, Marco A. de. "«Abrasilizar o Brasil» (Arte e literatura na epistolografia de Mário de Andrade)." *Caravelle* 80 (1988-), Arts D'Amerique Latine: Marges et Traverses (June 2003): 33-47, 15.
- Moura, Rogério S. de. *Recompondo o Passado: Alberto Nepomuceno sob a Batuta Modernista*. Diss. Pontificia Universidade Católica do Rio de Janeiro, 2008.
- Murray, Placid. "Participation in the Mass." *The Furrow* 14, no. 9 (September 1963): 543-560.
- Nepomuceno, Rosa. *Música Caipira: da roça ao rodeio*. São Paulo, Brazil: Editora 34, 1999.
- Nogueira, Mário. "Concílio Ecumênico Vaticano II, Um Novo Pentecostes." DVD. São Paulo, SP: Instituto Alberione, 2012.
- Noguer, José. "La liturgia y los fieles." *España Sacro Musical* I, no. 6 (1930).
- Oliveira, Glacy A., ed. *A Obra Coral de Henrique de Curitiba Morozowicz*. Curitiba, Brazil: Oliveira, 2009.

- Ota, Mineo. "Why Is the "Spirit" of Folk Music so Important? On the Historical Background of Béla Bartók's Views of Folk Music." *International Review of the Aesthetics and Sociology of Music* 37, no. 1 (June 2006): 33-46.
- Paz, Ermelinda A. "As Estruturas Modais na Música Nordestina", in *Cadernos Didáticos UFRJ*, no. 8, 3rd edition. (Rio de Janeiro, Brazil: UFRJ, 1994), 11-128.
- . *Heitor Villa-Lobos O Educador*. In Prêmios Grandes Educadores Brasileiros – monografias Premiadas 1988. Brasília, Brazil: Instituto Nacional de Estudos e Pesquisas Educacionais, 1989.
- . *Villa-Lobos e a Música Popular Brasileira: Uma Visão sem Preconceito*. Rio de Janeiro, Brazil: Ermelinda Paz, 2004.
- Penalva, José de A. "Gênero Modinha como Constância Da Música Brasileira e Sua Contribuição Para a Música Sacra Aculturada."
- . "Problema da Aculturação da Música Sacra." *Studium Theologicum* (1969).
- . "Problemática da Música Sacra." *Studium Theologicum* (1966).
- Pereira, Hoffman U. *A Conductor's Study of Villa-Lobos's Magnificat-Alleluia and Bendita Sabedoria*. Diss. Louisiana State University, 2005.
- Perkins, Leeman L. "Mode and Structure in the Masses of Josquin." *Journal of the American Musicological Society* 26, no. 2 (Summer 1973): 189-239: 195.
- Pinto, Aloysio de A. "A Melodia do Nordeste e Suas Constancias Modais." *Revista do Instituto do Ceará* (1994): 236-246.
- Pinto, João P. do A. "A Música Caipira e o Advento do Disco." *Revista Sonora* 2, no.3 (n.d.): 1-7.
- Piston, Walter, and Mark DeVoto. *Harmony*, 5th Edition. New York: W. W. Norton & Co., 1987.
- Prado, Cristina S. do. *Questão Religiosa no Segundo Reinado: Ultramontanismo da Igreja Contra Liberalismo do Império*. Diss. Universidade do Estado de São Paulo, 2009.
- Primolan, Emilio D. *Do Catolicismo Conservador ao Concílio Vaticano II : a Transição do Catolicismo nas Dioceses de Botucatu/Bauru (1948-1970)*. Diss. Universidade Estadual Paulista Júlio de Mesquita Filho, 2011.
- Prosser, Elizabeth S. *Um Olhar Sobre a Música de José Penalva: Catálogo Comentado*. Curitiba, Brazil: Champagnat, 2000.
- . "A Trajetória de José Penalva." In *A [Des]construção da Música na Cultura Paranaense*, edited by Manoel J. S. Neto, 196-201. Curitiba, Brazil: Aos Quatro Ventos, 2004.
- . "Metanóia I: O Universo Sonoro de Penalva." In *Anais do III Festival Penalva e II Mostra de Música Paranaense*, Editora ArtEmbap (2011): 51-58.

- . “História e Significado nas Missas de José Penalva.” In *Anais do I Simpósio Latino-Americano de Musicologia*, Fundação Cultural de Curitiba (1997): 265-281.
- Prosser, Elizabeth S., and Silvana Bojanoski. *José Penalva: Uma Vida com a Batina e a Batuta*. Curitiba, Brazil: Artes Gráficas e Editora Unificado, 2006.
- Prosser, Elizabeth S., ed. *Anais, Música e Músicos Paranaenses: Memória, Linguagens, Produção, Performance, Ensino, Crítica*. Curitiba, Brazil: ArtEMBAP, 2005.
- Rocha, Geraldo L., ed. “A Música Litúrgica no Brasil.” *Estudos da CNBB*. São Paulo, Brazil: Paulus, 1999.
- Rodrigues, Lutero. “Carlos Gomes, os Modernistas e Mário de Andrade.” *Revista Brasileira de Música* 24, no.1 (January - June, 2011): 105-127.
- Röwer, Basílio and Pedro Sinzig. *Cecília: Manual de Cânticos Sacros*. Petrópolis, Brazil: Vozes, 1921.
- Röwer, Basílio and Pedro Sinzig. *Texto do Manual de Cânticos Sacros Cecília*. Petrópolis, Brazil: Vozes, 1951.
- Rubini, Ático, ed. *Magnificat*. São Paulo, FTD, 1956.
- Santos, José V. dos. “Treze Canções de Amor de Camargo Guarnieri: Uma Abordagem Histórica, Analítica e Interpretativa.” *Per Musi* 13 (2006): 72-84.
- Schubert, Guilherme, et al. “Música Sacra no Rio de Janeiro em Redor de 1910.” In *Brasil 1900-1910*, Preface by Plinio Doyle. Rio de Janeiro, Brazil: Biblioteca Nacional, 1980.
- Schuler, Richard J. “A Chronicle of the Reform.” In *Cum Angelis Canere*, edited by Robert A. Skeris, 347-416. Saint Paul, MN: Catholic Church Music Associates, 1990.
- . “A Chronicle of the Reform: Part II.” *Sacred Music* 109, no.2 (1982): 7-12
- Sergl, Marcus J., and Eduardo Vicente. “A Música Católica no País: A Atuação da Gravadora Paulus.” In *Anais of XXXI Congresso Brasileiro de Ciências da Comunicação* (2008). <http://www.intercom.org.br/papers/nacionais/2008/resumos/R3-0368-1.pdf>
- Silva, Andréia A. da. *A Relação Poesia e Música nas Obras Corais de Osvaldo Lacerda sobre Poemas de Carlos Drummond de Andrade: Uma Abordagem Analítico-interpretativa*. Diss. Universidade de São Paulo, 2009.
- Silva, Flávio. “Camargo Guarnieri e Mário de Andrade.” *Latin American Music Review* 20, no. 2 (Autumn - Winter 1999): 184-212.
- Sinzig, Pedro. *A Jóia do Canto Gregoriano: Manual Para Cantores e Organistas*, 2nd Edition. Rio de Janeiro, Brazil: Santa Cecília Editora Musical, 1929.
- Skeris, Robert A, ed. *Cum Angelis Canere: Essays On Sacred Music and Pastoral Liturgy in Honor of Richard J. Schuller*. Saint Paul, MN: Catholic Music Associates, 1990.

- Smith, Fidelis. "'Musicae Sacrae Disciplina': Pius XII's Encyclical on Sacred Music." *The Musical Quarterly*, 43, no. 4 (October 1957): 461-479.
- Souza, José G. *Folcmúsica e Liturgia*. Petrópolis, Brazil: Vozes, 1966.
- Souza, Rodolfo Coelho de, "Brazílio Itiberê e a Gênese do Romantismo Musical Brasileiro", in *Música e Músicos Paranaenses: Memória, Linguagem, Produção, Performance, Ensino, Crítica*. Anais 2nd Festival Penalva, edited by Elizabeth Seraphim Prosser (Curitiba: ArtEmbap, 2005), 61-66.
- Stefani, Gino. *A Aclamação de Todo Um Povo*. Translated by Ephraim F. Alves. Petrópolis, Brazil: Vozes, 1969.
- Terra, Adenor L. "O Hibridismo No Repertório Litúrgico no Brasil Pós-Concílio Vaticano II." *Anais do Segundo Simpósio Brasileiro de Pós-Graduandos em Música*. (2012).
<http://www.seer.unirio.br/index.php/simpom/article/viewFile/2534/1863>
- Tittel, Ernst. "Proposition Concerning the Attempts Made to Put Vernacular Texts to Latin Polyphonic Compositions." In *Sacred Music and Liturgy Reform*, edited by Johannes Overath, 191-194. Rome: Consociatio International Musicae Sacrae, 1969.
- Toye, Francis. "A Case for Musical Nationalism." *The Musical Quarterly* 4, no. 1 (January 1918): 12-22.
- Turino, Thomas. "Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations." *Latin American Music Review / Revista de Música Latinoamericana* 24, no. 2 (Autumn - Winter 2003):169-209.
- Tyrrell, Sarah. "M. Camargo Guarnieri and the Influence of Mário de Andrade's Modernism." *Latin American Music Review*, 29, no. 1 (Spring - Summer 2008): 43-63.
- . "Mário de Andrade, Mentor: Modernism and Musical Aesthetics in Brazil, 1920–1945." *The Musical Quarterly* 88, no.1 (Spring 2005): 7-34.
- Vassberg, David E. "Villa-Lobos as Pedagogue: Music in the Service of the State." *Journal of Research in Music Education* 23, no. 3 (Autumn, 1975):163-170.
- . "Villa-Lobos: Music as a Tool of Nationalism." *Luso-Brazilian Review* 6, no. 2 (Winter 1969): 55-65.
- Veiga, Manuel. "O Estudo da Modinha Brasileira." *Latin American Music Review / Revista de Música Latinoamericana* 19, no. 1 (Spring - Summer 1998): 47-91.
- Verhaalen, Marion S. "Camargo Guarnieri: A Celebration of Brasil's Foremost National Composer at 70." *Music Educators Journal*, 63, no. 6 (February 1977): 54-56.
- . *Camargo Guarnieri: Expressões de Uma Vida*. Translated by Vera Sílvia. São Paulo, Brazil: Editora Universidade de São Paulo, 2001.
- Villa-Lobos, Heitor. *Canto Orfeônico: Marchas, Canções e Cantos Marciais para Educação Consciente da Unidade de Movimento*. Rio de Janeiro, Brazil: Sampaio Araújo, 1940.

Wernet, Klaus. *Camargo Guarnieri: Memórias e Reflexões Sobre a Música no Brasil*. Diss. Universidade de São Paulo, 2009.

Williams, Benjamin D., et al. *Orthodox Worship: a Living Continuity with the Temple, the Synagogue and the Early Church*. Minneapolis, MN: Light & Life Publishing Co., 1990.